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Monday, August 23, 1982

# Israel Fashion Week

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*Positive/negative effects in ribbon-tied swimsuit with plunging neckline by Gideon Oberson.*

*Kitan's basque waisted, striped culotte pants with matching cap-sleeved bra top.*

*Bouffant culotte suit in multi-directional striped cotton, trimmed with lace and sashed at the waist by Raquell B.*

# ISRAEL HOLDING HER OWN

Judy Siegel-Itzkovich

Industry and Trade Minister Gideon Patt has many worries, but fear that Israeli exports won't sell abroad because potential buyers are opposed to the war in Lebanon isn't one of them.

"We have seen no indication that people are mixing politics with economics," said the minister, in a pre-Israel Fashion Week interview. "People are practical," he added. If the product is good and the price is right, they won't be swayed by politics, which they leave to the politicians.

1981 was a bad year for Israeli fashion and textile exports, and 1982 so far was even worse, he said. But the decrease in exports ($284 million in 1981 compared to $304 million in 1980) could have been much worse, said the minister, considering economic and monetary conditions and unfair competition from the Far East.

The recession in Western Europe (a prime customer for Israeli-made fashions), as well as the very cheap clothing (due to $1.50-a-day labour) in Southeast Asia, were largely responsible for the slump. In addition, even when Israel sold well, the drop in the value of European currency *vis-à-vis* the dollar meant lower sales for Israel.

But despite competition from the Far East, as well as from Brazil, and the economic problems of the world, "we have remarkably held our own in the textile industry," said the minister cheerfully.

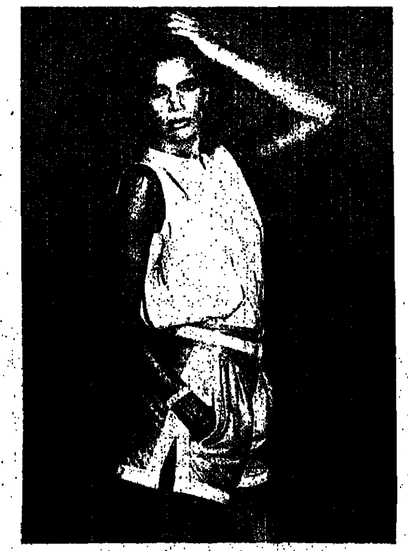
According to Patt, there has been a 10 per cent increase in industrial production in the textile sphere (1981 compared to the year before) due to automation and increased efficiency.

The giant textile conglomerates like Polgat and Ata have taken over a larger share of the export market, at the expense of the small-time, inefficient operations.

The existing Israeli fashion markets have been preserves, maintains Patt. Germany is number one, followed by England, Holland and France. The U.S. is way behind, he explained, since American tariff laws add more than 30 per cent tax to imported clothing, making Israeli goods non-competitive, except for big-name labels like Gottex bathing suits, whose customers are not dissuaded by the tax. Patt noted that many efforts, so far unsuccessful, have been launched to convince the Americans to lower these import duties for Israeli goods.

According to Israelis who have brought collections to Europe, the German buyers have been very enthusiastic about the latest Israeli fashions being offered for export.

Patt urges Israeli manufacturers to do their best. "We have seen for years that those fashion houses that really produce fine clothes sell, while those that don't try are left without many customers." That advice should be well heeded by companies represented at Israel's Fashion Week, trying to sell in a dog-eat-dog world.



*Guy Fulop's slashed leather T-shirt with co-ordinated leather shorts.*

*Lady Bagir's new classic suit with cropped closely fitting jacket over bell-shaped skirt.*

*Dorina's cotton blend intarsia on mesh background teamed with co-ordinated culottes.*

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*Papco's terry cloth beachwear; Alaska Sportlife's blue chintz and white mesh separates; Kitan's print and stripe interplay.*

# EASING INTO THE '80s

*ATA's stripes and flowers; layered fantasy in polyester/crepe by Pro-Miss; Barbour's positive/negative stripes.*

Gita Baruch

EVOLUTION RATHER than revolution characterises fashion trends for summer '83. Continuity as opposed to change, challenges the creative abilities of fashion designers more than ever before. Radical departures from previous seasons in shapes and proportions are exciting novelties, opening unlimited new vistas for the designer's imagination; but when the fashion industry is confronted with only slight deviations in trends from those of last summer and the summer before, it becomes increasingly difficult to achieve an effect which is new and different.

Like their overseas counterparts, Israeli designers are discovering that originality is an elusive goal. Even more frustrating on a competitive level are the unscrupulous practices of some fabric suppliers who sell 'exclusive' prints several times over, assuring each client that no-one else has a claim on the bolt. Only when collections are shown en masse, does the myth of exclusivity disintegrate — but by then, it's too late to do anything about it.

There are two major developments on the fashion scene — the Rock and Roll revival and the upgraded fashion image of active wear. The re-airing of '50s and '60s style rock music signalled an impact on dress; and a growing preoccupation with sport as a leisure-time activity, was bound sooner or later for reflection in off-the-field attire. There is a jaunty, sporty spirit in all occasion wear, and conversely, other trends overlap into active wear ranges.

The rock renaissance has brought with it a turn-about to denim. It's not the stiff, heavy fabric of that other rock era when Elvis Presley was a pup: It's lighter, softer and more pliable.

Alongside Rock and Roll and Active Wear, the summer '83 themes are the classics revisited; ancient Greece and Rome; 19th century romance; Carioca or Carmen; French peasantry; American Indian ethnics and the Hollywood starlet. Prints in positive/negative and mismatched combinations are inspired by Persia, Pompei and the Parthenon to complement styling. Other prints include art deco, pastel abstracts, vivid geometrics, tiny all-over florals and spaced out big flowers, leaves and fruit. Stripes, spots and checks are enjoying immense popularity and are all being grouped together in single garments and coordinated separates.

COTTON AND LINEN, pure and blended, are the most favoured summer fabrics in both delicate lightweights and sturdier textures, with a growing proportion of cotton mesh in knitwear ranges.

Jargon is important in areas of colour and style. The whole gamut of browns is now categorised as clay or ceramics. One no longer talks of biscuit or autumn leaf tonings. They're yesterday's expressions. Clay connotations are a must for next summer's fashion lexicon.

Similarly, *knickers* as a word, is on the verge of passe, although the concept is still with us. But now, instead of knickers or bloomers, we have *blouson pleated culottes*, caught in a pantaloon band and pushed up to suit the whims of bouffancy of the wearer.

Hemlines in skirts and pants fluctuate from the curve of the buttocks to the curve of the instep. Maxi dresses are still rare, but ultra-wide pyjama-like pants extend beyond the ankle to partially cover the foot. Width, as much as length, is subject to extremes, with skirts moving outwards from straight slimness to full cloche. Likewise, sleeves, which start out as a mere suggestion, barely capping the shoulders, blow up into huge but gentle puffs.

THE TAILORED LOOK and attention to detail characterises the classics. Chanel and revere collared jackets are cropped to waist length, and have a generally softer appearance than their predecessors, because they are mostly unlined. Straight pants are pleated beneath the waist band and are worn as an alternative to A-line or cloche skirts.

Ancient Greek tunics and Roman togas have been revamped to suit the 1980s life-styles — the tunics billowing to the hip and tapering into a tubular mini skirt. Toga one-shoulder styles fall into natural drapes.

Ruffles, ribbons, tiers, layers and corselettes in fine, frothy fabrics — chiffon, voile, cotton gauze and organza — create a 19th century aura in white or pale pastels, some with tiny flowered prints. Frills are not as voluminous as before, and styling has less clutter to it. Dresses are accessorised by wide satin sashes. In some circles, the new romance is referred to as The Louisianna Look.

Carmen, Carioca, Gypsy — call it what you will, the name conjures up images of brightly coloured off-the-shoulder peasant blouses and swishing skirts, and that's what Carmen is all about, at least in the fashion sense if not exactly in Bizet's opera.

The French country maid is decked out in flowing smocks draping into gentle folds from square and rounded yokes; layered pinafore dresses and floral patterned gowns with petticoat lace peeping out from underneath.

Slinky, curve-revealing dresses, bolero blouses over bared mid-riffs, apron-front culottes and wide portrait necklines are the fashion sign-posts to the Hollywood starlet — not the aspiring actress of today, but one of an earlier vintage, for whom all this was just a piece of cake, providing it was cheese-cake.

Re-interpretations of Rock and Roll are remarkably faithful to the original with divided skirts paired with matching mini shorts and related blouses ruffled at the neckline and around the armhole.

Active wear largely takes its cue from the Rugby look with wide bands and patches of colour in geometrics and asymmetrics. It is not limited to the brushed cotton used in regular jogging and track suits, but can be seen in a wide variety of fabrics including chintz velour, terry cloth and leather. The oversized shirt figures prominently in active collections, doubling when belted, as a mini chemise. Genuine and fake reversibles dominate all active and regular sportswear collections without adding to the weight of garments. The introduction of new reversible fabrics with completely contrasting colours on either side permits an interesting new finish to cuffed pants and pointed fold-over waist bands, not to mention wide revere facings in jackets and gillets. Careful seaming by some manufacturers facilitates two garments for the price of one and many more mix and match options in sets of separates.

T-SHIRTS, over-blouses and tunics are squarer in shape, with exaggerated shoulders and banded hemlines caught in a knot or bow at the hip. Swathed hips, pointed basque waists and high-rise hemlines are the essentials of the summer '83 silhouettes.

The perennial shift, the life-saver of those women who can't keep up with fashion extremes, or whose figures aren't made for them, appears in simple, straight-falling versions and in tent-like sweeps of fabric, swinging out from gathered yokes.

COLOUR CHOICES are infinite — the naturals, the powdery pastels, the ultra brights. Nothing has been omitted. The most important colour is blue in all its variations from the palest azure to the deepest midnight. Keeping peace with the blues are the mauves, starting with pale lavender and working their way through the imperial purples. Spots, checks, stripes, geometrics and positive/negative prints are at their most dramatic in combinations of black and white, but no less effective when white is teamed with grey, red, mauve, emerald green or blue.

A significant feature in the colour story is the concentration on specific print details for co-ordinates. Sections are virtually 'lifted' out of a busy print for pairing — most frequently in beachwear where cover-ups have assumed a new status and are no less important than baring all for an even tan. Because the fabric in the cover-up is so much more extensive than that used in the swimsuit, it is easy to pair as many as five or six different swimsuits with a single cover-up.

SEVERAL of the Israeli manufacturers participating in the current Israel Fashion Week, have already taken their collections to Europe for trial-run previews and have returned to Israel in much more optimistic moods than at this time last year. Price resistance is still an obstacle, but not nearly as tough a hurdle as it used to be.


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*The exotic beauty of genuine Thai silk in striped over-shirt and colour co-ordinated pants — Gottex, summer '83.*

*Geometry becomes an interesting subject in the briefest of bikinis with matching cover-up with Gottex for summer 1983.*

*Spots, ... in a lace-up maillot ... summer in the Gottex collection of 300 items.*

# FOREVER BUOYANT

Greer Fay Cashman

AMID THE TIDE of woes flooding the international fashion community, causing many long-established and lesser known companies to sink in a sea of rising production costs, currency devaluations and price resistance, Gottex, Israel's beachwear showcase, remains forever buoyant.

Despite world-wide economic unrest, Gottex continues to ride the wave of success with soaring sales throughout the U.S. and Europe.

The secret of keeping an industrial head above water, according to Leah Gottlieb, queen of the smooth, ripple-free Gottex operation, is to give every collection your best shot. A frequent overseas traveller, Gottlieb aches for foreign competitors who have placed severe limits on their ranges, fearing that over-extension may snap buyers' enthusiasm. Gottlieb herself faces every new season with all her flags flying, and for summer '83 has a collection of no less than 300 items in styles ranging from the saucy to the exotic in a magnificent selection of solids; stripes, polka dots, geometrics, florals and South American folklore prints.

SLEEK, LYCRA maillots and bikinis are topped by matching cover-ups in whispy diaphonous fabrics, sensuous velours, crisp, lightweight cottons, rainbow mesh and luxury Thai silks.

Cover-up choices include wing-sleeved jackets, kimonos, coats with fringed hemlines, miniskirts and dresses, vests, caftans, shorts, balloon-shaped strapless overalls, culotte suits, slit fantasy pants, straight-legged pants and the versatile pareo — which is the most attractive way of keeping a swimsuit under wraps.

Even before the eyes feast on the collection, the tantalising titles of the different groups whet the appetite of the imagination. A few samples: Carmen, Dallas, Casino, Spirals, Domino, Fiesta, Grande Prix, Confetti, Aztec, Guatemala, Kashmir....and there are many more to rouse the senses.

The ever meticulous Leah Gottlieb puts as much thought into naming the groups as into creating textile designs and finished products. The name bears a direct relationship to either the print, the style or both. Thus Carmen, with overtones of romance and passion, is mainly featured in dramatic contrasts of fiery paprika red and black, with heart-shaped corselette tops, high leg cuts and multi-flounced cover-ups in alternating rows of red with black polka dots.

Likewise, Kashmir suggests rich opulence, vibrant colours, inviting textures, and the mental vision is borne out by a magnificent group of silks.

Leatherwear manufacturers have been spouting forth about the versatility and flexibility of leather. Gottex validate their claims with a chamois leopard print maillot topped by matching shorts. Leah Gottlieb vouches for the fact that water doesn't harm the skin. Another novelty in the Gottex collection is a new fabric combining velour and lycra. As yet, the manufacturers of the fabric are undecided about what to call their new product, but in Leah Gottlieb's mind, it's registered as Medici, due to its plush surface.

EVERY GOTTEX collection teams with novelty, and Leah Gottlieb herself confesses with an air of faint surprise that she's not quite sure how she gets it all to work out. The ratio of perspiration to inspiration is very high. But its worth the effort. With all the swimwear options in America and elsewhere, prestigious chains such as Bloomingdales and Saks 5th Ave. gives Gottex 42 per cent of their beachwear business.

Combining the eye of the artist and the exactitude of the chemist (the profession for which she was originally trained), Leah Gottlieb uses the human body as a mobile canvas on which to portray the perfection and delicacy of a rose, the light and shadow effects of colour, specific environmental concepts, new ethnic interpretations... She is forever responsive to the challenge to create, and happily the muse has not eluded her.

*Sophisticated and sexy. Luxuriant velour and Lycra coordinates in paprika red — Gottex summer 1983.*



# The romantic touch

Danit Landau

CHANCES ARE high, that if you buy Israeli manufactured clothing trimmed with lace or machine embroidery, that the well-spring of the romantic touch is Jerusalem Lace.

A veteran participant in Israel Fashion Weeks, the company which this month celebrates its 33rd anniversary, produces quality laces and embroideries measuring up to the highest Swiss standards. Founded on August 1, 1949 by Czechoslovakian immigrants Yosef and Alice Kollar, Jerusalem Lace supplies most of the local market with the fabrics which give that extra special something to a dress, a blouse or a skirt. The company also manufactures embroidered bedspreads for one of Israel's major textile and clothing concerns. Lace remnants are used in the production of romantic heart-shaped, round and square scatter cushions.

Ten years ago, Jerusalem Lace expanded into garment manufacture. The move was prompted by the scarcity of work for the plant during the winter months, and the Kollars are not the kind of people who like to sit around and twiddle their thumbs.

Lace and embroidery patterns designed by Alice Kollar are translated into exquisite fashions for tiny tots, their big sisters and their mothers. Six automatic, computerised machines, 20 metres long and 4½ metres high, working on two levels, produce the specialty fabrics. The Kollars have 6,000 designs literally at their finger tips. All have been committed to programme tapes which can be fed into the machines for instant push-button production. The cutting machines are also computerised and programmed for thread-free straight or fancy edges.

With so many options at their disposal, the Kollars can incorporate many more details into their fashion ranges than most other fashion manufacturers. This is the province of the Kollar's daughter, Talila Lachman, a former dancer, turned fashion designer. Talila's husband Shai is the company's export manager. The Lachmans have four children, three of whom are girls, and Talila's creative instincts are often guided by the way in which she wants to dress her own daughters. The majority of the styles are equally suitable for adults and children. Jerusalem Lace exports to Germany, France, England and South Africa.

YOSEF KOLLAR notes wryly that if the Israel government does not make some radical change in its import/export policies, Israeli manufacturers are going to find it increasingly difficult to sell their merchandise abroad. Other governments are offering a variety of incentives to manufacturers to help boost exports; whereas Israel continues to reduce import taxes while simultaneously hiking up wages, fuel and electricity. Increased production costs make it well-nigh impossible for Israeli manufacturers to engage in effective price competition on international markets; and with the lowering of import taxes, they are finding it tough to compete on the domestic market as well, since many imported products sell for less than the minimum price which the local manufacturer can afford to charge.

The complaint is being echoed throughout Israel's fashion industry, but seems to be falling on deaf ears at government level. Small manufacturers, unable to cope with constantly soaring production costs, have in many instances closed down. Some of the larger manufacturers are in dire straits, but are grimly hanging on — sometimes because so many families are dependant on them for an income. Conscience, more than profit, is keeping many factories going.

A LARGE PART of the collection is in soft pastel tiny checks, spots and delicate floral prints with special attention to hems which are rounded, scalloped and pointed — and of course outlined in lace. Louisiana ladies, charleston flappers, Russian peasants and Victorian hostesses have all influenced the Jerusalem Lace output, of layered, tiered, and flounced skirts, billowing sleeves, lace-yoked, high-necked blouses and dresses made for dancing. The whispy fine fabrics are inviting to the touch and the whole collection exudes an air of gentle innocence. Even pants and bloomers get the romantic treatment with embroidered and lace edged pockets.

INTERNATIONAL fashion experts say that television series are largely responsible for new fashion trends. There is a lot of evidence in twenties and rock and roll revivals to verify this claim. Thank goodness Jerusalem Lace was watching serials set in the 18th and 19th centuries when fashions were more charming and enchanting.

*Perfect for dancing. A dainty dress with a full cloche skirt from the Jerusalem Lace Summer 1983 collection.*


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# Talent at Shenkar

THE FIRST DAY of Operation Peace for Galilee found Renen Ben David, a third year student at the Shenkar College of Textile Technology and Fashion Design, in active artillery combat. After a gruelling three weeks he was granted his first 24 hour leave. He spent most of it directing a seamstress (provided and paid for by Shenkar) in executing a three-piece ensemble he designed so that it could enter the end-of-the-term fashion show.

A classmate of Renen's Yoram Ronen, a tank commander, was given leave to complete an interesting collection of men's wear — "a nice change," he thought, "from facing a column of Syrian tanks."

A fourth year Shenkar student of industrial management, Zeev Taub, an artillery officer, dropped in one day, dusty and unshaven from the Bekaa Valley in Lebanon, to see whether he would be able to catch up on studies he missed while in military service. He was told he would get special tutorial help so that he could sit for final exams.

Although not yet graduated, Zeev Taub already has a contract with Polgat, where he had been working part time while at the college. Like Zeev, other male students at Shenkar, as well as some of their teachers were called up for active service.

This year, there were 12 textile graduates and 17 fashion design, only half a dozen of them male.

Israeli men come relatively late to such a school, because of the years they spend in the army, explains Tessa Smith Agassi, the British fashion design expert who has been teaching at Shenkar for the past five years. They are eager to get started in a career and do not see textile and fashion design as offering them enough career opportunity. But, they are wrong, she believes, even in difficult times as these. Precisely because the textile and fashion industry are in crisis good people are in demand.

And indeed, the end of the term display of textiles and fashion showed an abundance of talent.

In an exhibition of work by third year textile design students were decorative wall dividers and window blinds made of woven and knitted jute by Edna Ben Shalom, interesting prints for upholstery and household textiles, some with oriental and Israeli motifs by Moshe Monson and Ronit Anabi; quilted patchwork, in knitted and woven fabric by Yael Horowitz (who was approached by designer Rojy Ben Josef with an offer to help her sell the fabric); works by students who had already won foreign clients. One of these, Avi Eini, sent by Shenkar to work in the noted textile studio Carver and Pound in London, has found markets from Japan to the U.S.A.

A number of students teamed up to sell their prints and woven or knitted designs abroad, revealed Tamar Eytan, a veteran instructor at the school.

The end of the term fashion show was beautifully staged by Janet Randall, the textile instructor (also terminating her contract this year) on a set design constructed by Bill Wilkenson and his students. The show ran the gamut from summer casuals to haute couture and included the works of second and third year students. In some cases, there was a happy marriage of fabric design with the talents of the fashion designer. Yael Shpinner's models were truly outstanding. Especially inventive was her marvellous cream pearlized raincoat with striped yoke and a cowl collar, and the effects she achieved with applique on a black, red and grey overall. Another apres ski ensemble, a black cotton green-blue stitched quilted coat worn with black cotton skirt with padded and stitched yoke and turquoise shantung cowl-necked blouse won rousing applause from the garden audience.

*Baby doll smock with puffed sleeves and embroidered cotton petticoat designed by Dvora Berger.* (Left) *Outer space influence in wide shouldered bronze vinyl extended gilet with stand up quilted fan-shaped collar and smocked hemline worn with matching pants over black leotards. Designer Renen Ben-David.* (Right)

Diana Lerner

Orit Karniel presented a collection of smart sportswear in tweed and boucle weaves designed and executed by Yael Horovitz; Ohela Aharoni's menswear emphasized trouser, vest and sweater combinations and the use of stripes for accenting colour tones.

Some of the graduates are already working in the field. Shelly Raloak, for example, is combining fashion design and coordinating with sales management at the Shachar textile factory.

Donna Banbul, who had been sent to study swimwear in Italy, while a student at Shenkar, was now successfully producing Sportiff's bathing suit line.

Jerry Mollitz, Gideon Oberson, the Niba, Liz, Dorina, Mif and Argamman people, who came to see what talent they could pick up from among the promising students, have all employed talented Shenkar students. The new Kitan sheets and tablecloths are the design of Shenkar graduate Ilana Gil, for example.

Seventy per cent of the graduates enter the textile industry or related fields, reports Minna Lorber, whose research on the needs in the industry helps her in placing students and guides Shenkar President Gad Alon in preparing their curricula.

The courses have become more professional, more specialized to meet the demands of Israel industry, Prof. Alon reports. Students come into contact with all factory processes and machinery. They are then ready to work with factory people anywhere.

Shenkar has become known as one of the leading textile colleges in the world because of its high level academic and technological courses. Previously, Israelis had gone abroad to study, Prof. Alon points out. Today, the school grants a BSc degree in industrial management, textile engineering and textile chemistry and a BA in both fashion and textile design.

This year witnessed the introduction of a course in industrial psychology. In addition to training manpower in every area, Shenkar College updates and upgrades workers in Israel industry by sponsoring special courses for them in different parts of the country. Prof. Alon reasons that there would be no point in investing in modern equipment and improving production techniques without trained technicians to operate the new machinery and institute operational efficiency.

According to Esther Rivlin, who has been in charge of Shenkar's public relations since establishment of the college 12 years ago, the American Friends of Shenkar College will expand their activities to embrace more graduates in apprenticeship positions during the coming years.

Last year, said Mrs. Rivlin, one of the graduates, Nili Lotan, took her portfolio to New York and with the help of the American Friends of Shenkar, was snapped up by a knitwear firm. Nili returned recently with designs which will be produced by Israeli manufacturers and marketed by her American firm under her own label.

64,000 persons work in the textile industry—representing a fourth of the population earning its livelihood from textile and fashion.

Exciting contributions of Shenkar students may be seen during current fashion trade shows, many of whose participants employ Shenkar trained personnel in design, technology and management, adds Rivlin.

# Fashion briefs

ISRAELI M...

*Berger's Rock and Roll co-ord in striped and plain chintz (above Niba's colour contrasting asymm. chintz jacket and bell skirt.*

...ffort was delayed by the ...annon. "This time," says ...er, "I decided to use ex... ...ide in Israel fabrics, and ... almost cost me the col... ...ause all my suppliers ...p for military service." ... the fabrics did arrive, ...he eleventh hour. Lily Malchi and Oded ...lection is largely based ...th stripes in subdued ...ke most other fashion ... steered clear of the ...hts, knowing that the ...ike them for only so ...also has a range of ...ts. The complete line ...es and two piece-sets ...n loose, comfortable ...ural drapes.

... showings are swim ... with volume and ...its and cover-ups. ... also designed the ... and had a hand in ...sive prints, has ...co, outsized fruits ...d Pompei themes ...tric stripes and ... one of the most ...s which Rikma

...as no less than ...n his collection, ...ing in for all age ...cens onwards, ...ear and cover-...d daughter. ...is a textile ...s a fashion ...ore emphasis ...ece maillots ...eater oppor-...nd colour ...s.

(Continued on page 14)

*Gaby Model's knitted separates incorporating antique gold and silver lurex (above) and Lady Ouman's fine lace knitted blouson sweater.*

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ISRAEL FASHION WEEK SUPPLEMENT

402

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- Advertising Manager: Avraham Levin

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...dula T-shirt of Mula

Cover photo of Beged Or's angel down co-ordinates and Haramaty Nita Ben-David,

Other photos by: Mula & Haramaty, Yuki Halpi Lamm and Michel Lautenbacher, Sammy Ben-Gad, Rahamim Israeli Tessier

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at the Tel Aviv Hilton

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# briefs

(Continued from page 12)

Following his great success on the European market, Oberson is making significant inroads in America. His April showings in Miami and New York won accolades from the fashion press.

Liz (otherwise known as Tricoliz), first entered Fashion Week as a knitwear manufacturer, but is now down-playing this line in favour of swim and beachwear. The emphasis is on sexy, deep cuts, key hole bras, bow trims, strapless, halter neck and tank tops. Cover-ups are in mesh and tricot with attractive satin appliques.

There's tricot and there's tricot. Miki Shapira has put more body into the Pro-Miss collection with double-knit tricot as distinct from the single-knit which is the more usual. The extra weight not only improves the quality, but helps to retain the shape. The other Pro-Miss fabric is polyester, the prints for which were also designed by Shapira. The collection veers from simple little slip-ons to exotica.

Every knitwear collection in Fashion Week has its own distinctive hand-writing. Yofit is working mostly in tricot, taking its direction from lingerie lines which have been reinterpreted for outerwear, with strategically placed mesh, appliques and lace embroideries.

At the beginning of this year, rumour had it that lurex was on the way out. Not true according to Gaby Feinstein of Gaby Model. It's the cheap, gaudy lurex which has done an exit. The new look in lurex is antique gold and silver which Feinstein uses to great advantage (against both light and dark backgrounds) in breathtaking in... quards and ... ...ig jac... ...s lurex lace trims. She has also created a star-dust all-over effect for women who want to add their own particular glitter to a party. Tufted ribbing with which Gaby Model had so much success last winter, has come in for a summer encore. During the current season, Gaby Model is paying special attention to detail, with synthetic leather ribbon threads, "gold" coin trims and padded satin appliques.

The acquisition by Barbour of a computerised striper was a stroke of genius on the part of company head Avraham Bracha. With stripes so dominant in summer '83, Barbour has the capacity to streak out ahead in colour and width combinations. The computerised machine has just under 10,000 different stripe programmes, giving Barbour a definite edge over competitors. The value of the machine can be seen in Barbour's tunics, T-shirts and active wear ranges.

Fashion is always on the side of youth, which explains why Dorina for two seasons in a row, has made room among its classics for more upbeat styling. Dorina's young image is bare-shouldered with corselette tops, novelty intarsias, mosaics scattered with lurex and new lacey looks with specialty motifs enabled by up-dated knitting techniques. Dorina has not overlooked its classics clientele, and the collection is now geared to women in every age group.

Appliques are strong knitwear details. Helen Knits has them on mesh, which in itself has become a major knitwear feature, and is also incorporated in sportswear, beachwear and leatherwear. The most striking group in the Helen ...lm collection is a range of black and white jacquard dresses and separates with knitted applications. a mus...p is different, elegant and sure of ... every woman who's not social gat...w formal or informal a... are neith...ering will be. The items casual, and too dressy nor too place. ... are thus never out of

Ouman h... pletely home...s gone in for a com... look using ...spun and hand-knitted blended wit...cotton and flax yarns pearance, th...h synthetics. In ap... tively bulky, ...se knitteds are decep... very soft and ...but in actual fact are cept is tho... airy. The whole con... Ouman is pla...ght provoking, but ditional range...ying it safe with an ad... pastel jacqua... of superfine knits and knits are line...rds. Some of the finer caters to both...d with cotton. Ouman ... sexes.

Cheerful ... stripes and checks against a w...hite background highlight the ... lacoste collection designed for B...ennet by Tzvika Bar. Basically resist...ing gimmickry, Bar has concentrate...d on the pure and simple, allowing ... the colours to tell the story. He has ... permitted himself a few genteel ... trims on cotton polyester dresses ... and separates and cute Disneyland ... prints on T-shirts.

Tri-colour arcs ... contrast strips and V inserts are p... particularly effective on the midnigh... blue velours in the Papco collecti...on designed by Miri Shafir and D...ana Flakowicz. Papco's production ... is currently in three fabrics — vel...our, terry cloth and single knit tricot. To a large extent, the collection is based on active living, with joggi...ng suits, tank tops and shorts s...erving as a springboard for a mu...ltitude of interchangeables in beac...hwear, active wear, co-ordinated se...parates and leisurewear. Papco's c...olour chart starts with pale, powde...ry hues and goes into the ... deep dramatics.

...weight and see is the motto behind the collection designed by Lily Darvish for ATA. This is the first time that ATA is including linen in its range. Export Manager Muni Shoni is very excited about the numerous fabric weights in the collection, nearly all of which are available in identical prints and dyes. After so many blues and greens in other collections, there is a refreshing restfulness in the clay inspired harmonies of ATA's beige, tan, apricot and peach integrations. Darvish, like her competitors has used some blues and greens, but not the explosive, dynamic tones. Her "water" colours are quieter, more subdued. Themes within the collection are rustic, romantic, waterfront, Grecian and geometric.

Team-work is essential to effectiveness and efficiency. Berger's designers Fanny Heller and Monica David have a keen sense of humour and good figures. When they're co-operating on a new idea, they use each other as models in the trial stages. The vivacity of the Berger collection underscores how much fun the two women have in working together. There are three main groups — sporty, romantic and baby doll, with reversibles, detachables, incongruous combinations such as denim with batiste, gossamer fine fabrics in the Louisiana romantics and rock revivals in the baby doll range. There's a little bit of Hollywood too in dresses cut with demure boat necklines in the front and tending into a V shape all the way down the spine in the back. Most of the Berger pants have detachable self or contrast fabric braces, and dungarees have detachable bib fronts.

"I don't believe that the mini will last, apart from which not every woman can wear a mini," says Noah Arber of Duplo. That's why nearly all her skirts are longer, reaching from just above the knee to mid-calf. When Arber started designing the collection, most of the fabrics she wanted were not yet available, and she had to content herself with white. Having become bored with the unrelenting white of the previous summer, she dressed up her styles with multi-hued rows of satin ribbons or alternately with rows of tiny gathered frills edged in fine binding, each edge a different colour.

(Continued on page 17)

*Rikma's oversized leaf print in one-piece maillot with co-ordinated pareo designed by Oded Gera.*

*Striped separates in single knit cotton designed for Bennet by Zvika Bar.*

*Guy Fulop's asymmetric antelope suede jacket.*


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# FROM THE BOTTOM UP

...When ... Zack Rubin settled in Israel three years ago, he wisely decided to learn how to do things the Israeli way before setting up in business for himself. Rubin, with an 18 year background in fashions and textiles, had no trouble in gaining entrance to the industry in Israel.

Initially, he worked as export manager for Lodzia, during which period he met South Africans Victor Essakow and Ronald Proos who were operating a successful silk screen printery and had come to Lodzia to offer their services. At that time, Lodzia had just received a big order for printed T-shirts, and the two South Africans had appeared on the scene like a bolt from heaven.

The three men hit it off immediately, and the two South Africans prevailed on Rubin to team up with them in a joint venture. He was tempted, but delayed committing himself until he had more Israeli know-how under his belt.

From Lodzia he went to Barbour, gaining experience in a related, but somewhat different field. Meanwhile, Essakow and Proos continued with the silk screening. Proos, who has been in Israel for five years, was a fashion and textile manufacturer in South Africa and still has a T-shirt manufacturing concern there. Of the three men, Essakow is the veteran Israeli, having migrated here nine years ago.

Six months ago, Rubin decided that he was ready to be his own boss. The trio formed a new company, Silk Worm Ltd., in conjunction with Chotam Hameshi Ltd. Their plant is situated in the Kiryat Arieh industrial zone in Petach Tikva.

Chotam Hameshi is one of the largest silk screen printers in Israel, and the only firm of its kind with an automatic six colour printer. The firm does contract printing for a large number of Israeli companies, but right from the beginning, the aim of the three partners was to combine fashion with printing.

Fashion designer Dafna Doran, a Shenkar graduate who spent five years working in the U.S. before returning home two years ago, works in close harmony with graphic artist Dahlia Sarid. Sometimes Doran devises a style to go with one of Sarid's prints; sometimes it is the other way around. Silk Worm's main fabric is cotton interlock, a top quality tricot used with woven and mesh trims and inserts. T-shirts, tunics, shorts, play-suits, mini dresses and clam... ...Tal... less... and... with... Tro... tuck... D... orga... that... wanc... time... ever... wave... will... conc... swel...

Arab villages, where labour costs are not as high as in urban industrial centres. The accent in production was on quality and on fashion. Special emphasis was given to cut, colour and details.

Strategically placed embroideries, appliques and lace insets gave Tefron products a look of exclusivity without bolstering the cost. Rabinowicz recalls that when he took his first samples to Europe, he had no problem in outdoing veteran European manufacturers in both quality and price. His first ...cles were to Hema of Holland, which supplies 28 per cent of ladies' underwear to the Dutch market and ...ty per cent of bras. Hema has remained Tefron's biggest client, ... Tefron, in turn, is Hema's ...est supplier.

...RON exports to major un...wear retailers throughout ...pe and Scandinavia. Indirect ...ts find their way to places as ...te as Iceland. Rabinowicz sells ...st quantities to Marks and ...cer, which subsequently re...t his goods to their own outlets ...d the world. Rabinowicz was ...antly surprised during a visit to ...avik, to see Tefron panties in ...dic shops. He personally has ... done business with Iceland. ...binowicz eventually aims to ...er the American market, but ...wledges that this will be a ...term project because the ...icans are still too well dis... to synthetics and 99 per cent ...fron's production is in pure ...n. New techniques in yarn ...ent give Tefron products a silky texture which doesn't ... out in the wash.

...ht months after making his ...sale to Hema, Rabinowicz ...ved that European women ...going in for camisole vests in a ...ay. He lost little time in ...ng similar lines, so Tefron now ...ls of vests and panties in iden... ...colours with identical adorn... For winter ... Tefron ... sleeves to the vests, giv... the appearance of romantic T-... And naturally, fashion being ...it is, a tremendous number of ...n are sporting Tefron's un...ar as outerwear. Sales in...ed dramatically when roman...e-through blouses became the .... Women who didn't wear ...r petticoats, but were not suf...tly daring to wear a sheer ...e with nothing underneath, ... for Tefron vests to cover their statistics.

...fron proved so popular in ...s' underwear departments that ...r departments began clamouring for a piece of the action — and the company obliged in smaller sizes.

January is a propitious month for Tefron. In January of this year, they bought out an Israeli bra-manufacturing factory and its American Exquisite Form know-how. Subsequent to this, Tefron opened a marketing division with Berlie in England to market underwear under various labels. The Tefron lace bra under any name will be recognizable through its water lily trade mark which will appear both on the packaging and the lace pattern in the bra. The merger was effected because 90 per cent of Tefron's bras are moulded and not constructed, whereas Berlie's bras are mainly constructed and not moulded. Matching briefs will be produced for all the bras.

Nightgowns are already in production and the first orders are scheduled for delivery towards the end of this year.

# briefs

(Continued from page 14)

A chevalier mood permeates Miri Shafir's collection for Kitan. Styling evokes associations with swashbuckling young lotharios and maidens dancing to the sound of castanettes and tambourines. Shafir is a romantic at heart, and for several years her collections for Kitan and other firms have reflected a mood of gaiety with lace embroideries, flaring skirts, flounced tops, volume sleeves. With all her favourite elements à la mode Shafir can't help but be successful.

Another designer whose light-hearted creations reflect a similar outlook is Raya Jonas of Adam and Eve who never fails to produce something which is visually pleasing. Jonas has a talent for adapting to trends without exaggerating. There is a refinement in what she ... and it's no wonder that Adam ... skirts. Pants with turned up cuffs give the impression of being reversible, but they're not. This group is co-ordinated with Alaska Sportlife's swimwear. For the less active, Alaska Sportlife has cotton candy seersucker separates and semi classic tailored linens.

Sunburst colours in a bright volley of emerald, marine blue, mustard yellow and hot pink chase each other through the MIF collection designed by Mira Shahar. Blouson culottes with large inverted pleats, wrapped mini skirts and shorts, draw-string pants for controlled lengths, some lined or trimmed with printed nylon are all worth a second look.

Black and white are the key combinations for the Pizi collection which is daring, not in the sense of revealing too much flesh, but in bringing a fashion perspective to what not so long ago was circus costume. Pants with one striped leg and one black or one white leg. It looks great but it takes courage to walk down the street in it ...

LONG BEFORE the codes of modesty were relaxed to permit the illustrated advertising of underwear and foundation garments, women who wanted to be enticing in the boudoir paid as much attention to what they wore underneath, as what they wore on top. Sexy underthings can be provocative without being pornographic; and while there's a big market in Europe, Scandinavia and America for under cover erotica, there's an even bigger market for the sweet romantics.

That's how come Tefron, an Israeli-based manufacturer of underwear has been able to boost its exports to $4 million in a four year period; and, predicts export manager Sigi Rabinowicz, sales will soar to $7 million in 1983.

Founded primarily for export in January, 1978, Tefron started out with a line of ladies' panties, and worked its way from the bottom up

Gita Baruch

to vests and bras. Currently in development are nightgowns, and the stage after that will probably be girdles.

THE SECRET of Tefron's success in coming up from under is quality at an affordable price. Rabinowicz did a lot of research in Europe before setting up the firm, noting that there was a lot of cheap merchandise which was so inferior that it wasn't worth buying, and at the opposite extreme, a lot of good merchandise which was too expensive for the average pocket. The challenge was to manufacture something as good or better, which would retail for less.

In the course of time, Tefron established six plants in Druse and


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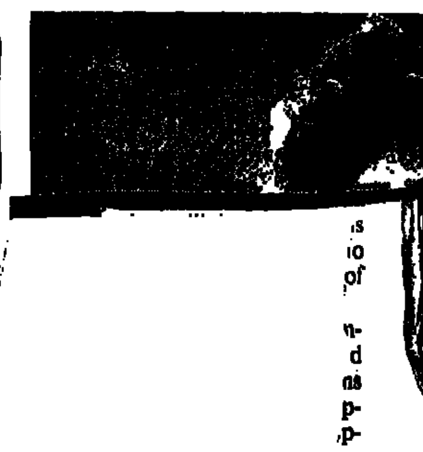


IT WAS JUST like old times — well, almost. There we were, Rachel Yastrow and I, talking about Beged Or, as if no water had run under the bridge in the four years since we had last got together on the same subject. It wasn't that we hadn't seen each other. We had met in other factories and showrooms after Yastrow had cut her ties with Israel's prestige leather manufacturer to do her own thing in other categories of the apparel trade. In the intervening years, neither of us anticipated that she would ever go back to Beged Or. Not that she was lacking for overtures. When Beged Or was taken over by Polgat Enterprises at the beginning of last year, members of the Pollack family, which controls Polgat, approached her time and again to take up where she left off.

In the beginning, there was no decision weighing on her part. She didn't want to come back to a company which she had helped to build, to be reminded of old ghosts, to see changes in which she had played no part. It was all too painful.

Greer Fay Cashman

Meanwhile, there were tempting offers from overseas contacts for her to run leatherwear showrooms in Germany and in New York. Familiar with the German scene as the result of countless sales expeditions on behalf of Beged Or for the best part of two decades, she was tempted, but backed out at the last moment when she realised how unfavourably the Germans were disposed to foreigners working in their country. With soaring unemployment figures in Germany, she figured that an Israeli would be less than welcome. Her would-be employer thought otherwise, and the offer is still open, should she ever change her mind.

Then came an offer to run a showroom in New York. She was on the verge of leaving Israel, when she was once again approached by the Polgat clan. Perhaps their persistence had worn down her resistance. Possibly, the challenge

appealed to her. Or it could have been a bout of nostalgia. She herself can't quite pinpoint the reason why she suddenly sat back and instead o[f] saying "no," said "why not?"

It was not the Beged Or she ha[d] known. A new master creates a ne[w] system, but there was a sense [of] familiarity in that so many of [the] old faces were still around, [and] greeted her like a long-lost relat[ive]. The first two months were devo[ted] to readjustment and reorganisat[ion] and then Yastrow started put[ting] together the collection for sum[mer] '83. At this point in time, Bege[d Or] has no designers. Yastrow refus[es to] call herself a designer, but conc[edes] that the collection is impregn[ated] with her handwriting.

Like everyone else in the fa[shion] business, she studied univ[ersal] trends, but unlike everyone [else] discarded all the new fads in f[avour] of classic simplicity. "I don't [want] to call it classic" she told me[, "I'd] rather say it has class." And [it] does. Gimmickry is so low [profile] as to create the impression t[hat it] isn't there at all. There is a tim[eless]ness about the Beged Or coll[ection] which guarantees wearabilit[y for] many a season. This is what Ya[strow] was aiming at.

Leather is expensive, bu[t no] longer the prerogative of the [rich]. Middle-income people have [taken] to leather like a duck to wate[r. Ex]cept, says Yastrow, "they wan[t bet]ter value for their money. [They] are very demanding today. [They] want the kind of quality and [finish] which never bothered them b[efore] but they don't want to pay mo[re for] it even though the cost o[f raw] materials is going up all the t[ime."]

GIMMICKRY ADDS to the c[ost of] any garment. Experimentati[on is] risky, and at this stage, it's [a risk] which Yastrow can't afford to [take]. She's betting on certainties, a[nd the] most enduring certainty i[n the] fashion roulette is that t[here is] always going to be a market f[or] classics, whereas way out is [short] lived and dubious in its appe[al. "I] want to sell" said Yastrow, "[I] want the Beged Or handwriti[ng, which] said something in the past, [to have] something to say now, and it w[ill say] something in the future."

Yastrow is not catering t[o the] very young, although the 16-year-old novice, just entering the model game, who paraded some of the items, looked fabulous in skin. "You can experiment with very young groups" explained Yastrow, "because they always want the latest with the most details, but you can't give them what they want for the money they have to spend. There's masses of that stuff coming in from the Far East, and it's pointless trying to compete. I want a clean cut, and I treat leather with the care and respect that I would give to silk." In fact, the sensuously soft angel doux (suede velour) and the supplely pliant nappa both have a silky sheen. Developments in the leather industry make leather softer and more desirable from one season to the next.

Because she herself travels a lot, Yastrow has based many styles on travellers' fashion needs. "I can't afford to wear anything except Beged Or" she quipped. "You take it out of the suitcase; it looks crushed,

...

bina...
striped short-sleeved, ...

*Beged Or '81's silky nappa oversize shirt with huge patch pockets becomes a mini dress when belted.*

... wrapped short and long versions.

Every collection has a fashion story. Yastrow is not out to confuse the buyer with an overflow of styles. She has deliberately limited herself to variations of three central themes with slight differences. Thus, except for length and shape of hemline, a blouse and a dress are derived from the same inspirational source. There is a continuity in the thread of the story, the interest of which is retained by the embellishment of colour.

Rachel Yastrow returned to Beged Or with mixed feelings. Now, it is almost as if she had never been away. The collection has already been to Europe and has been seen by several of Beged Or's veteran clients. Reaction has been positive. Orders were placed, and in one case, even a repeat order. Yastrow is back in her element, doing what she loves best, and enjoying the excitement of "living the collection."

# SILK SCREEN PLUS

Gita Baruch

WHEN CANADIAN immigrant Zack Rubin settled in Israel three years ago, he wisely decided to learn how to do things the Israeli way before setting up in business for himself. Rubin, with an 18 year background in fashions and textiles, had no trouble in gaining entrance to the industry in Israel.

Initially, he worked as export manager for Lodzia, during which period he met South Africans Victor Essakow and Ronald Proos who were operating a successful silk screen printery and had come to Lodzia to offer their services. At that time, Lodzia had just received a big order for printed T-shirts, and the two South Africans had appeared on the scene like a bolt from heaven.

The three men hit it off immediately, and the two South Africans prevailed on Rubin to team up with them in a joint venture. He was tempted, but delayed committing himself until he had more Israeli know-how under his belt.

From Lodzia he went to Barbour, gaining experience in a related, but somewhat different field. Meanwhile, Essakow and Proos continued with the silk screening. Proos, who has been in Israel for five years, was a fashion and textile manufacturer in South Africa and still has a T-shirt manufacturing concern there. Of the three men, Essakow is the veteran Israeli, having migrated here nine years ago.

Six months ago, Rubin decided that he was ready to be his own boss. The trio formed a new company, Silk Worm Ltd., in conjunction with Chotam Hameshi Ltd. Their plant is situated in the Kiryat Arieh industrial zone in Petach Tikva.

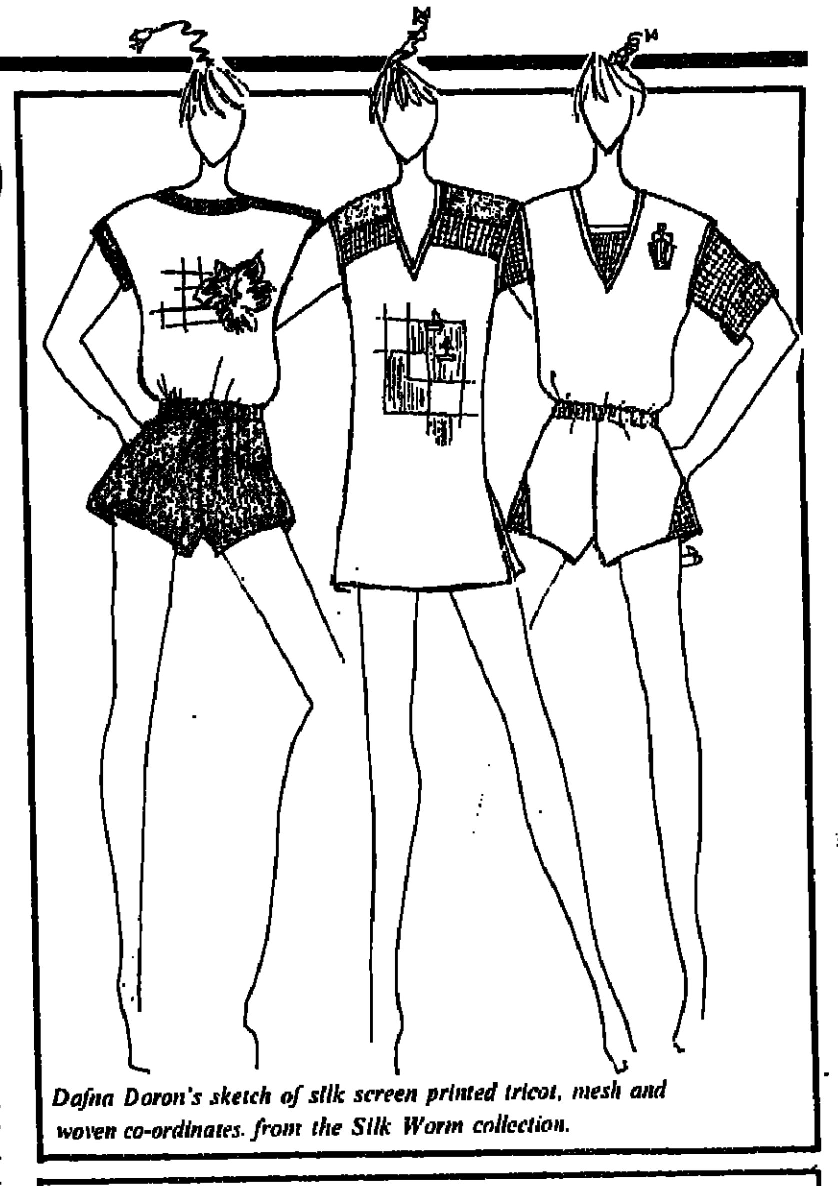
Chotam Hameshi is one of the largest silk screen printers in Israel, and the only firm of its kind with an automatic six colour printer. The firm does contract printing for a large number of Israeli companies, but right from the beginning, the aim of the three partners was to combine fashion with printing.

Fashion designer Dafna Doran, a Shenkar graduate who spent five years working in the U.S. before returning home two years ago, works in close harmony with graphic artist Dahlia Sarid. Sometimes Doran devises a style to go with one of Sarid's prints; sometimes it is the other way around. Silk Worm's main fabric is cotton interlock, a top quality tricot used with woven and mesh trims and inserts. T-shirts, tunics, shorts, play-suits, mini dresses and clam-digger pants make up the range. The prints are quite different to the general run of printed T-shirts and tunics. There is nothing vulgar about them, and much thought is given to their exact placement on the garment. The company mixes its own colours and can therefore get an exact match in the print for co-ordination with solid trims. Silk Worm also utilises an expanding colour technique (not unlike raised type on cardboard) which gives an embroidery or applique effect.

Prints range from delicate whimsies to bold abstracts and geometrics. They are colour-fast and will stand up to the hottest washing machine temperatures.

The garments are all two and three tone, often conveying the illusion of two-in-one, particularly when mesh sleeves and the hint of a bodice peep out from beneath the tricot as if there were a separate mesh undershirt. The same technique is used in vented shorts.

Silk Worm's primary target is export, but the local market will not be neglected. The lines being shown at Fashion Week will be released on the domestic market in January-February next year. Part of the collection has been shown to foreign buyers who were in Israel in advance of Fashion Week, and Silk Worm is making its official debut with orders already in hand.



*Dafna Doron's sketch of silk screen printed tricot, mesh and woven co-ordinates, from the Silk Worm collection.*

# briefs

(Continued from page 14)

A chevalier mood permeates Miri Shafir's collection for Kitan. Styling evokes associations with swashbuckling young lotharios and maidens dancing to the sound of castanettes and tambourines. Shafir is a romantic at heart, and for several years her collections for Kitan and other firms have reflected a mood of gaiety with lace embroideries, flaring skirts, flounced tops, volume sleeves. With all her favourite elements à la mode Shafir can't help but be successful.

Another designer whose light-hearted creations reflect a similar outlook is Raya Jonas of Adam and Eve who never fails to produce something which is visually pleasing. Jonas has a talent for adapting to trends without exaggerating. There is a refinement in what she does, and ~~it's no w~~onder that Adam and Eve's exports keep improving. She has teamed tiny checks and plaids with larger versions in the same colour compositions and wide and narrow stripes in curved tunics over straight skirts, demure little pin-tucked dresses, yoked blouses and full skirts with shirred waists. Jonas has also integrated minute floral prints with stripes.

It's action nearly all the way at Alaska Sportlife where designer Talia Burek has developed active wear in two vastly unrelated directions. One group of sky blue chintz teamed with white mesh and trimmed with white edges is almost ethereal — something straight out of outer space. The other has a bold brashiness to it with strong patches of colour making definite statements. Made from double voltage fabrics with different colours on either side, the group lends itself to many reversibles in jackets and mini skirts. Pants with turned up cuffs give the impression of being reversible, but they're not. This group is co-ordinated with Alaska Sportlife's swimwear. For the less active, Alaska Sportlife has cotton candy seersucker separates and semi classic tailored linens.

Sunburst colours in a bright volley of emerald, marine blue, mustard yellow and hot pink chase each other through the MIF collection designed by Mira Shahar. Blouson culottes with large inverted pleats, wrapped mini skirts and shorts, draw-string pants for controlled lengths, some lined or trimmed with printed nylon are all worth a second look.

Black and white are the key combinations for the Pizi collection which is daring, not in the sense of revealing too much flesh, but in bringing a fashion perspective to what not so long ago was circus costume. Pants with one striped leg and one black or one white leg. It looks great but it takes courage to walk down the street in it. It's amazing how many different ideas can be construed around black and white. Pizi hasn't discovered them all, but the company has certainly come up with some unusual gems in T-shirts, jackets, pants, shorts, culottes, and skirts.

It's incredible what a lace trim can do for a garment. Raquell B. better known at home as Rachel Berezon has put deep lace edging on an off-the-shoulder three dimensionally striped play-suit with shirred blouson leggings, and has turned it into something bewitchingly feminine. The upper and lower torso blouson effect is enhanced by a wide white sash.

With all the one upmanship in finding yet another interpretation of a current theme, nothing endures like the classics. Lady Bagir knows that there is always a market for its merchandise and doesn't even try to deviate from its chosen line. There are subtle changes every season. Tailoring for summer '83 is softer, less mannish. Jackets are shorter and closer fitting, skirts are narrow with back or front pleats or vents. Trousers are straight and pin-tucked for shape.

During winter fashion weeks, organizers keep praying for rain so that buyers will not be tempted to wander outside and will spend more time in the showrooms. Now, everyone is praying that the heat-wave will continue so that buyers will give preference to air-conditioned showrooms over the sweltering outdoor temperatures.

*Pictured* (left to right) *Oded Gera's hand painted silk tunic finished off with a bow at the hem; Michelle Adler's big shirt over striped pants, and split tunic over cuffed three-quarter pants; and Oded Gera's all in one vivid linen stripes in black, yellow, red and green, caught in an obi belt.* Below, *Oded Gera's organza culottes with matching wing-sleeved top.*

# COUTURE CLASS

Danit Landau

DESIGNER ODED GERA whose name was and is associated with fashion companies manufacturing knitwear, sportswear, active wear, swimwear, children's wear, leatherwear and furs, has finally realised his ambition to do his own thing.

Gera has expanded his workshop in Kikar Atarim, Tel Aviv to include a couture salon where he can display and sell garments which have been liberated from the commercial considerations of mass production. Because each style is released in strictly limited editions, Gera doesn't have to worry about trends and universal appeal. He is creating more for individual tastes, and he can indulge his own passion for luxury fabrics, hand finished hems and French seams and cuts which don't always lend themselves to mass production techniques.

Lightweight linens, pure silks, organzas, ultra-soft chiffons and top quality cottons are Gera's key summer fabrics. Colour combinations in prints, trims and facings are repeated in seemingly unrelated separates, which when tried on together, make for a stunningly chic look. Fine suede binding and piping have become Gera's fashion signature, giving a subtle lift to a cotton dress and a new aura of elegance to silk tops and tunics.

The cut in Gera's straight skirts is a dream for hippy women who have spent years disguising their proportions beneath fully flared skirts. Very slightly curved to follow the natural lines of the body, the cut is far removed from the narrow A-line which is not flattering because it emphasises girth. Gera's fold-over skirt has a wrapped effect and a slimmer silhouette.

A VISIT to Gera's design workshop is good for the ego and may result in a pleasant change of image. Gera has an innate sense of the theatrical, and while he is very serious about his profession, he is acutely conscious of the fun and games aspect of dressing up. His patience with someone who wants to try on everything he has in stock is infinite, but more than that, he joins the game by providing accessories such as sashes, belts, beads and other baubles, thereby crowning the transformation.

Gera uses gentle persuasion to change a woman's self-image. Remarks such as "I can't wear that style" or "I couldn't possibly wear that colour" are countered with the suggestion "why don't you just try it on. If it doesn't look good on you, you can always take it off." Somehow, Gera is almost always uncannily right in the selections which he himself makes for a client, and he has a way of detecting unspoken fashion fears and overcoming them.

There have been couture salons in Tel Aviv since before the establishment of the State, and numerous boutiques with clothes, which if not exactly in the couture class, were a cut above the average. Jerusalem, which was specially fashion conscious during the Mandate, is just catching up. In the past three years, boutiques have started to spring up all over the capital, and Jaffa Road, the city's main thoroughfare, is getting a complete fashion face-lift. Now there is even a couture salon on what is almost the corner of Jaffa Road and Rehov Rivlin. The attractive three-storey premises with arched doorways and checker-board marble floors are run by mother and son team Michelle and Eli Adler. A Parisienne, married to an Israeli, Michelle Adler worked for Christian Dior for three years before the family packed up and moved to Israel in 1963.

For more than a decade, Michelle Adler worked as a modelliste for others, but in 1977, when an apartment next door to her own in Rehov Helena Hamalka became vacant, she decided to set up her own boutique. It was virtually like working from home. She built up a permanent clientele — mostly French immigrants like herself — and an excellent reputation among people to whom classic styling is synonymous with good taste.

Early this year, a friend who wanted to open a travel agency in the former factory premises of a manufacturer of shutters for windows and verandahs, asked her to take charge of the interior decor. The building comprised a basement, ground floor and loft, none of which looked terribly promising. Michelle gave them an atmosphere of Middle East tranquility and French charm. The licence for the travel agency fell through just after Michelle had completed her new collection. Having spent a small fortune on revamping the premises, her friend urged her to move into them. She agreed. The intended name of the travel agency was A.B.C. and the name stayed. The would-be proprietor is now a silent partner in Michelle's couture salon.

THE YEARS in Israel have in no way dulled the edge of Michelle's Parisian clan. She looks and sounds as if she has just flown in from the Champs Elysees. She has never really mastered the Hebrew language, and half of every sentence comes out in French. Even Eli, now aged 25, speaks Hebrew with a French lilt in his accent. "It's because we always speak French at home" he explains.

A Student at Shenkar, Eli has always wanted to work with his mother. From the age of 7, he used to accompany her to buy fabrics, and he was always underfoot when she was sewing. "His first designs were very good" says Michelle with maternal approval. Eli has a second profession, should he ever tire of the fashion industry. He is a qualified gym instructor.

As yet, the Adlers are not aiming for export. But A.B.C. gets a lot of tourist trade, and surprisingly a lot more Americans than Europeans.

At first glance, there doesn't seem to be much on display — two or three shantung jackets, an organza chemise, a cotton button-through with a huge square collar, a couple of chiffon blouses, a few cotton tunics all in subdued tonings, with greys and off-whites enlivened by an occasional soft pastel. Nothing shrieks, because these are items to be worn for more than a season and more than a year.

ODED GERA follows the same practice, and because one doesn't see the masses of clothes available in department stores or even small dress shops, there is a visual misconception until one starts picking one's way through the hangers. Both Gera and the Adlers prefer natural fibre fabrics, even though, according to Michelle, most people object to them "because they tend to crease. But personally, I feel that natural fibres have more soul."

Michelle visits Paris twice a year for inspiration, but her most recent trip at the start of this month was disappointing. "I didn't detect any elegance in even the most fashionable places. France has undergone a revolution with the change of government, and this has carried over into fashion. There appears to be a deliberate negativism, which I think is a reaction to the current political situation."



THE JERUSALEM POST Supplement
Thursday, August 26, 1982

# HADASSAH IN ISRAEL

68th NATIONAL CONVENTION
August 25 — September 2, 1982

*Mother and Child* by Chaim Gross

עם אחד - לב אחד
HADASSAH CONVENTION 1982 JERUSALEM
ONE PEOPLE - ONE HEART

# WELCOME AL

*Rising to the challenge*

*El Al — Israel's national airline — salutes the women of Hadassah on the occasion of their 68th Convention and 70th Anniversary.*

*Involvement with Israel is something we share.*
*We each express it in our own way.*
*Yours is through seventy fruitful years of wholehearted support.*
*Ours is by dedicating ourselves to growing,*
*so we can offer more. More take-offs. More landings.*
*More destinations. More services.*
*In fact, giving more service*
*than any other airline flying to Israel.*

*We were proud to welcome you aboard.*
*We're even prouder to welcome you to Israel.*

EL AL

*The Airline of the People of Israel*

Ronald Reagan

# Greetings

Yitzhak Navon

Menahem Begin

Frieda S. Lewis

*I am delighted to send warmest greetings to the 68th national convention of Hadassah, meeting this year in Jerusalem.*

*This event provides a special opportunity for Hadassah women to see firsthand the fruits of their dedicated efforts in behalf of the Israeli people.*

*I know that you must feel a great sense of personal fulfillment and pride in knowing that you have done so much to help your fellow man and to advance the progress of humanity.*

*Over the years Hadassah members have demonstrated their serious commitment to finding new ways to bridge the gap between need and action. Surely in your spirit of caring and voluntary action lies the strength and greatness of our nation. Your work is an inspiration to us all.*

*Nancy joins me in sending best wishes for a most enjoyable and productive conference and for every continued success in your many worthwhile endeavors.*

**Ronald Reagan**
*President of the United States*

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*The real meaning of Zionism is that we Jews stop being the object of the will of others. The history of our people for the past 2,000 years has been the story of what other people did to us. Now that we have created our own national homeland, we can decide our own destiny.*

*In the modern world, there is no parallel to what the State of Israel has achieved in so short a time. It established Hebrew as the national language—a feat that Ireland's former Prime Minister, the late Eamon de Valera, marveled at, since Ireland has tried for decades to do the same with Gaelic. We changed our attitude toward physical labor: This is the only country where people went from the city to the country. We created the kibbutz so that the wildest dreams of social reformers became a reality, abolishing money as the main incentive for living. We have become the best farmers in the world; our experts are sent everywhere as advisers.*

*At the same time, we have perfected our technology — such as the laser scalpel for surgery, which is used at the Hadassah-Hebrew University Medical Center and is an outstanding example of Israeli ingenuity.*

*Furthermore, in any week Israel will have 40 plays, 80 art shows and seven concerts. Almost 5,000 books by Israelis are published each year — and Israel is the world center for Jewish studies.*

*As doers and partners in building Israel, Hadassah is like a three-stringed musical instrument which has increased the number of its strings to fourteen. I salute you as the great force for Zionism that you are, and I am delighted to be with you personally at the opening of your convention.*

**Yitzhak Navon**
*President of Israel*

---

**Shalom** *and welcome to Israel. As leaders and delegates to Hadassah's 68th annual national convention, you are representatives of that magnificent body of American Zionists which gives meaning to the unity and common destiny of the Jewish people.*

*Hadassah has set before itself a goal and a path. Your goal is the historic upbuilding of Eretz Yisrael and the ingathering of our people. And your path is a pioneering Zionism which continually confronts new challenges, molds new forces, and creates new facts. Every corner of our land contains living testimony to Hadassah's vision and creativity: institutions of health, education, and settlement which you have created where there were none, many of which you continue to support today.*

*Although Hadassah has this year reached the venerable age of 70, you remain young in spirit and enthusiasm. Like your revered founder, Henrietta Szold, your eyes look toward the future.*

*May your convention be blessed with the wisdom and foresight which has distinguished Hadassah since its very beginning.*

**Menahem Begin**
*Prime Minister of Israel*

---

*Hadassah is an American women's volunteer organization founded to promote Zionism through education, political expression and campaigns to provide the practical necessities in Israel for a viable Jewish state. We are one with the people of Israel and pledge to help establish a healthy environment that will nurture generations to come.*

*This supplement, marking Hadassah's second national convention in Israel, coincides with our 70th anniversary and suggests a time to recall the seven decades of achievement since Henrietta Szold converted a Zionist study circle into what became the Department of Health, Education and Welfare in the shadow government of the Yishuv and is, today, the single largest Zionist bloc outside Israel.*

*We also want to remind our convention delegates and friends that Hadassah's is a true hands-across-the-sea partnership. In addition to the outstanding men and women who work for Hadassah in Israel—4,000 at the Hadassah-Hebrew University Medical Center in Jerusalem alone—there are the devoted women of the Hadassah Council in Israel.*

**Frieda S. Lewis**
*National President, Hadassah*

---

Jerusalem Mayor Teddy Kollek with Deborah Kaplan *(right)*, national convention chairman, and co-chairman, Carmela Kalmanson.

*Hadassah has a special place in the heart of the people of Jerusalem, not only because it is the second largest employer and because at least every other Jerusalemite was born at Hadassah-University Hospital but because Hadassah Hospital began in Jerusalem, has shared its dangerous times — sacrificing lives — and has persevered and continued to grow here.*

*Hadassah is the beautiful, humanitarian expression of love and faith in our people's capital city. Its presence is also an ever-present reminder of the 370,000 American women — and their families — who are linked to our future and are pledged to keep Hadassah-University Hospital a world-class institution that places Jerusalem with the best that science has to offer.*

**Teddy Kollek**
*Mayor of Jerusalem*

---

*A convention in Israel is different from one in the United States. Meeting in Jerusalem, as we did four years ago, always gives us a special lift. On-site programs at Hadassah facilities reinforce our commitment; touring Israel and meeting the people forges the link between us; and seeing Israel's leaders in their own setting provides a memorable perspective that can never be achieved through following events on television or a close reading of hometown newspapers.*

*The convention should also make the Israeli public more aware of Hadassah's works and objectives.*

*We have scheduled and planned with all of this in mind, and it may be that only after the delegates are back home that the full impact of what they have seen and experienced in Israel will be realized.*

*Go in good health.*

**Deborah Kaplan,**
*Convention Chairman*
**Carmela Kalmanson,**
*Convention Co-chairman*

Hadassah president Frieda S. Lewis, fourth from left, in an anniversary portrait with past presidents. Left to right: Dr. Miriam Freund-Rosenthal, Lola Kramarsky, Judith Epstein, Mrs. Lewis, Bernice S. Tannenbaum, Charlotte Jacobson, Rose E. Matzkin, and Rebecca Shulman.

עם אחד - לב אחד
ONE PEOPLE
ONE HEART

Bank Hapoalim extends a warm welcome
to the delegates to the 68th
National Convention of Hadassah.

We hope that Israel will continue to enjoy
the results of your devoted services,
so invaluable to Israel's rebirth and development.

Bank Hapoalim has played a significant role
in the growth and development of Israel.
Founded 60 years ago, we have been
a major force in financing industry,
agriculture and trade.

Today, Bank Hapoalim is Israel's
leading financial institution with over
U.S. $19 billion in assets; a global operation
with more than 360 banking offices
in the U.S. and around the world.

Bank Hapoalim's financial experts are ready
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your stay in Israel—as well as in
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Ovnat/Karmon/Shani/Yaron


*Time* magazine recently ran an article about a new procedure for opening blocked coronary arteries. A small balloon is inserted into the artery at the end of a tube and inflated. The same week the article ran, Dr. Mervin Gotsman, Hadassah-University Hospital's chief cardiologist, described on a radio talk show the same operation performed in his Jerusalem department. Hadassah in Israel may be 70 years old, but it shows no sign of hardened arteries.

The Hadassah Medical Organization has not only kept up with the advances in medicine during an era of revolutionary change in science and technology; it has made notable contributions of its own. The innovative approach of HMO, its intimate ties with medical research and practice in the United States, and the financial resources put at its disposal by Hadassah make it the natural pacesetter in Israel.

□

*When I came to live in Jerusalem at the beginning of 1947, Hadassah-University Hospital on Mt. Scopus was already being swept into the turbulent events that led to Israel's independence. The city had become an armed camp, with a dying British Mandatory regime trying to repress Jewish resistance. The atmosphere of the time comes back when I recall a "patient" I took to Hadassah. I was going up to Mt. Scopus at night in my Morris Minor, carrying illegal guns in the trunk for an equally illegal Hagana outpost. With me as a guide was a schoolboy of 16. We were suddenly intercepted by a British patrol in an armored car that blinded us with its searchlight. I jumped out and shouted that I was rushing an emergency case with a ruptured appendix to the Hadassah Hospital. Followed by the patrol, I arrived at the hospital and handed the boy over to a nurse, saying loudly in English, "Appendix! Appendix!" After the patrol went down the hill, I blundered around in the dark by myself until I found the Hagana post. Twenty years later, a police captain came up to see me in a Jerusalem cafe and introduced himself as the youth who had been with me that night. He added ruefully: "I had a job to convince Hadassah not to remove my appendix."*

□

May 1948 brought the celebration of Israel's statehood, but with it calamity for Hadassah and Hebrew University. Mt. Scopus was completely cut off from the rest of Jewish Jerusalem. For the next 19 years, it remained an isolated enclave under United Nations protection, guarded by 84 Israeli policemen. They were supplied by a convoy of vehicles that crossed through the Arab lines every two weeks under a UN flag. As a member of the Hadassah Council in Israel, I managed to join the convoy.

It was a sad experience to wander through the buildings that had once teemed with doctors, nurses, patients and visitors. They were now empty and derelict, with the plaster peeling off the walls and the equipment rusting. Going back with the convoy, we Israelis each carried a rare book or two from the university library concealed in our clothing.

Bereft of Mt. Scopus, Hadassah and the university carried on in rented buildings scattered around Jerusalem. Nevertheless, with the same resilience that had produced the state, they went ahead with their joint project — the country's first medical school. It was opened a year after independence. The first class had 44 students, all immigrants who had previously completed at least three years of a medical course in their countries of origin, and all were still soldiers in uniform. Since then, the medical school has provided Israel with nearly two thousand doctors, as well as graduates of the affiliated schools of nursing, dentistry, pharmacology and occupational therapy.

# Seven [illegible] ical Highlights
# [illegible] Nation [illegible]

By JOAN [illegible]

During the early fifties, Hadassah took the bold and far-reaching decision to build a new medical center on a hilltop site at Ein Karem to the west of Jerusalem, with a breath-taking view over the Judean Hills. To concentrate on this major project, Hadassah handed over to various Israeli authorities its hospitals outside Jerusalem.

In 1961, the move took place to the splendid new brick-and-limestone complex. After Mt. Scopus was retaken in 1967, the hospital there was renovated and reopened. The two [illegible] taken by [illegible] doctors who, as a rule, have graduated from the Hebrew University-Hadassah Medical School and then received further training in the United States.

In its first years, Hadassah-University Hospital concentrated on the eradication of the diseases of poverty such as tuberculosis, trachoma and leprosy, and on public health. Today, with most of the poverty diseases eradicated in Israel, the hospital has made great advances in medical research and is more concerned about degenerative diseases and preventive care. Here are some of the medical advances that have resulted from research at Hadassah-Hebrew University Medical Center since 1970:

- Waters of Ein Bokek, at the Dead [illegible] are discovered by Hadassah der[illegible]ngists to be beneficial in the treat[illegible] psoriasis. Several European [illegible]s now send patients to their [illegible] Ein Bokek.
- [illegible] to detect nonmag[illegible]re is developed in [illegible] ophthalmology [illegible]ents had to [illegible] soldiers' [illegible]

[illegible] word I caught [illegible] Hadassah." The driver interpreted. Her baby, she said, had had dreadful eye disease and had been cured by healers sent by something called Hadassah in Jerusalem. Till then, she had believed what she had heard in her village mission school—that Jerusalem was a place in heaven.

□

Next to health, Hadassah's main vocation in Israel has concerned children and youth. That is hardly surprising for an organization that comprises a vast army of Jewish mothers. From the beginning of its work in Palestine, the Hadassah Medical Organization developed mother-and-infant welfare stations, school health and hygiene systems, vocational and technical training and career guidance for young immigrants.

Youth Aliyah has been the greatest child rescue operation in history. It was started for German-Jewish youths by Recha Freier, the wife of a Berlin rabbi, when Hitler came to power, and it soon gained the support of the indomitable Henrietta Szold, who became its director. After Israel's independence, Youth Aliyah turned to the needs of disadvantaged children in Israel. What made the whole movement possible was the financial and moral support of Hadassah.

□

*I learned what Youth Aliyah meant in human terms when I was working in 1947 and 1948 as a voluntary assistant to Dr. Hans Beyth, Miss Szold's successor as head of Youth Aliyah. I particularly remember one occasion when I accompanied him to Kibbutz Hanita on the Lebanese border, to meet a group of about forty weary and footsore Syrian-Jewish children, most of them less than ten years old. Hagana agents had smuggled them out of Syria and walked them at night across the Lebanese mountains to the border, where we received them on behalf of Youth Aliyah. Not long after, Hans Beyth was killed in Arab attack on a convoy traveling up to Jerusalem. Today, there are tens of thousands of Israeli citizens, with their own children and even grandchildren, who were once wards of Youth Aliyah.*

□

Hadassah has run the risk that its work in Israel might be regarded as "do-gooding"

(Continued on page 10)

1932—Henrietta Szold plants the first tree in a new JNF forest honoring her eighty-second birthday. Hadassah members have helped plant thousands of acres in the greening of Israel.

עם אחד - לב אחד

HADASSAH CONVENTION JERUSALEM 1982

ONE PEOPLE - ONE HEART

*Heartfelt Greetings*
*To The Women Of Hadassah*
*We Are Proud To Be Taking a Part*
*In Your 1982 Convention In Jerusalem*

**AMRAM ZUR**
*President*
*KOPEL TOURS New York Ltd*

**YIGAL B.YARDENI**
*Managing Director*
*CONVENTIONS (Kopel Tours) Ltd*

The Jewish National Fund
Salutes
HADASSAH
on the occasion of its 70th Anniversary

*May we continue our fruitful partnership developing the Land of Israel and its institutions for the benefit of the Jewish People for generations to come*

TO HADASSAH
*Best wishes on your anniversary*
NEOPHARM LTD.
Representatives in Israel for:
LEDERLE LABORATORIES
CYANAMID INTERNATIONAL
HERMAL-CHEMIE KURT HERRMANN
Norwich International

*Warm greetings to*
Hadassah
on the occasion of the 68th Annual Convention and 70th Anniversary
Hamashbir Hamerkazi
Israel Co-operative Wholesale Society Ltd.
Jerusalem

Nihul Bniya Ltd. (C.M.)
BALTZAN Assoc. Construction Management Ltd.
1 Kurazin St., Givatayim. Tel. 03-771044
Project Managers for Hadassah Construction projects
*Congratulate*
Hadassah, The Women's Zionist Organization of America and the Hadassah Council in Israel on their 68th Annual Convention in Jerusalem

best wishes to Hadassah
from tagum
your suppliers of
medical gloves
tagum rubber industries ltd.
herzlia b. tel 052 58228

DOVER
Medical and Scientific Equipment Ltd.
*congratulates*
HADASSAH
The Women's Zionist Organization of America, Inc.
on the occasion of their 70th Anniversary

We extend warm greetings
to
Hadassah
Treitel Chemical Engineers Ltd.
Tel. 03-333802

To Hadassah Medical Relief Association
and
To Hadassah The Women's Zionist Organization of America
on the occasion of
the 70th Anniversary and 68th National Convention
*Our sincere wishes and blessings for your most vital contribution to the health of the people of Israel.*
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# Hadassah Medical Highlights

The two campuses of the Hadassah-Hebrew University Medical Center — Ein Karem, *above*, and Mount Scopus, *below*, provide a range of health and medical services from family-community-preventive, outpatient and extension programs to sophisticated hospital treatment, research and education. *From right clockwise*: African nurse in one of the international training programs; the rehabilitation department; bedside "talking therapy"; lecture to postgraduate doctors in sophisticated "Imaging Center"; physical therapy for a veteran.

In its first years, Hadassah-University Hospital concentrated on the eradication of the diseases of poverty such as tuberculosis, trachoma and leprosy, and on public health. Today, with most of the poverty diseases eradicated in Israel, the hospital has made great advances in medical research and is more concerned about degenerative diseases and preventive care. Here are some of the medical advances that have resulted from research at Hadassah-Hebrew University Medical Center since 1970:

**1972** • Waters of Ein Bokek, at the Dead Sea, are discovered by Hadassah dermatologists to be beneficial in the treatment of psoriasis. Several European health plans now send patients to their own hostels at Ein Bokek.

**1973** • Special device to detect nonmagnetic metal in the eye is developed in the Department of Ophthalmology when copper bullet fragments had to be located and removed from soldiers' eyes.

**1974** • Fetal movement, rather than heartbeat, is discovered by the Department of Obstetrics and Gynecology to be a more accurate monitoring factor of a baby's health in utero.

**1974** • Mucolipidosis IV, a new genetic disorder found primarily among children of Ashkenazic Jewish origin, is identified by a team from the Human Genetics Department.

**1975** • MER, developed by Dr. David Weiss of the Hebrew University, and clinically tested at the Hadassah-Hebrew University Medical Center, is proven effective in prolonging the lives of leukemia patients.

**1976** • Thalidomide, known to cause fetal deformities, is found to be a most effective drug in the treatment of leprosy. Dr. Jacob Sheshkin, senior physician in the Department of Dermatology, who made the discovery, was awarded a gold medal and the title, "Benefactor of Humanity" by the French Societe d'Encouragement au Progres, in collaboration with the World Academy of Art and Science.

**1977** • BCG and Cord Factor Ointment, a promising treatment for some forms of skin cancer, is developed by Dr. Adam Bekierkunst of the Medical Bacteriology Department, and Dr. Haim Cohen of the Dermatology and Venereology Department.

**1978** • A fenestrated semi-soft contact lens is developed which can prevent blindness in infants born with congenital eye diseases where light cannot reach the retina.

**1978** • A new treatment is developed by Dr. Shimon Slavin to prevent rejection of organ and bone marrow transplants through irradiation of the total lymphatic system.

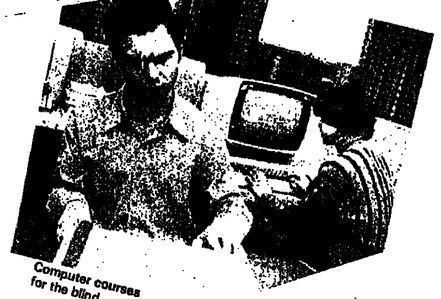
**1980** • Dr. Oded Abramsky suggests that alpha-feto protein, produced during pregnancy, may provide the key to the treatment of auto-immune diseases such as myasthenia gravis and multiple sclerosis.

**1982** • Dr. Daniel Shouval establishes a definite association between contracting jaundice caused by hepatitis B virus and the onset of liver cancer.

**1982** • A Hadassah team headed by Dr. M.R. Wexler performs plastic surgery to remove distinguishing facial characteristics of children with Down's Syndrome to improve their speech and their social acceptability. The program is under the guidance of educational psychologist Dr. Reuven Feuerstein. ■

# Hadassah Projects in Israel

Socializing in Youth Aliyah.



Computer courses for the blind.

Redeeming the land.

Hadassah fashion show.

There was a time, before independence, when Hadassah was the Department of Health, Education and Welfare in the shadow government of the Yishuv; and Henrietta Szold, the only woman and only American on the *Vaad Leumi*, was its minister.

It has always been understood that Hadassah is primarily a Zionist organization whose practical works were undertaken to fill unmet needs of a burgeoning Jewish state.

Hadassah initiated and maintained the first schools of nursing, medicine, dentistry, public health and occupational therapy; a network of hospitals and clinics; and the first public recreation centers—only to hand over most of the scattered facilities to municipal and national government authorities as the Jewish state was able to maintain them.

Knowing when to take on new projects and when to devolve old ones—when to accommodate to new circumstances—is what has made Hadassah a dynamic Zionist organization.

Today in Israel, there are other fine hospitals and medical schools. What makes the Hadassah difference? We believe that our role is special:

First—We are in Jerusalem and have remained here through all circumstances.

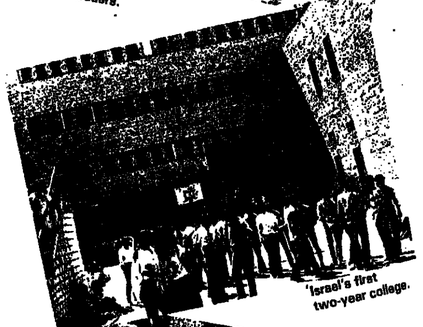
Second—We are the best. This sounds immodest, but it is a tremendous responsibility. We maintain the Hadassah-Hebrew University Medical Center to provide the kind of center for healing, teaching and research that is on a par with the best in the world. This level of excellence and scientific sophistication might seem too rich for a struggling young country to support. This is where Hadassah comes in.

Third—Many excellent medical and social service institutions in Israel with no direct connection to Hadassah achieved their excellence in part because of the standards Hadassah institutions set and maintained.

We believe that one day the people of Israel will live in peace and security, freed from onerous defense expenditures, and that they will not need this kind of help from us. At that time we will refocus the great resources of our hundreds of thousands of members toward realizing the other vital components of the Zionist dream: not only to perpetuate our people as a nation but to help them to fulfill themselves as Jews in the highest sense. A significant aspect of this commitment is Hadassah's work in adult and youth education in Israel and in the United States.

Health and paramedical training.

Hashachar nurtures future leaders.



Israel's first two-year college.

Dental technology.

Combining vocational and academic studies.

# Hadassah in America

By MIRIAM FREUND-ROSENTHAL

*Hadassah National Historian*

Purim 1912 marked Hadassah's founding; Purim 1982 has marked our 70th birthday and ushered in a year of reliving our history, of appraising our present and of projecting into tomorrow. Hadassah has played an important role in shaping the American Jewish community we know today just as it has been a major factor in shaping the modern State of Israel. Our role in Israel has been widely publicized and well documented; our services are justly celebrated wherever human values are cherished and pursued. Our American stance, equally important, composed of many varied programs and important action, is less known.

Hadassah has been acclaimed as the "lengthened shadow" of our founder, Henrietta Szold, a woman of deep faith and observance, a gifted scholar who cherished the riches of Jewish history and tradition, a lover of Zion and the Jewish people. Throughout our 70 years, the central thrust of all our planning, programing and action has taken direction from the qualities of mind and spirit that she represented. Ours is a unique legacy. Addressing an early Hadassah meeting she said, "The women must make themselves responsible for Zionism among the young, but we are not yet ready to educate. We must first educate ourselves." Thus our emphasis on study and knowledge and on the importance of the individual.

### Mass Organization

Originating as an expanded study group, Hadassah grew quickly and began to form its organizational scope—to become a mass organization of American Jewish women. Hadassah set a new pattern for a Jewish women's organization; not just to alleviate a local or a national condition but to attack Jewish homelessness through accepting and implementing the Zionist concept. Through this pattern, we became a force in bringing home to the American Jew an understanding of Zionism as a revitalizing and stabilizing force in Jewish survival. With the outbreak of World War I, the world Zionist center shifted to the United States as the European Zionists were caught up in the opposing war camps. With Brandeis chairing the Emergency Committee and the issuance of the Balfour Declaration, Zionism began to be respectable and thus found wider acceptance. In 1921 Hadassah took a giant step forward, leaving the umbrella of the Zionist Organization of America (which had succeeded the Federation of American Zionists) and becoming an independent movement, the Women's Zionist Organization of America. We adopted a constitution which provided for an elected national board with authority over its own treasury. We were on our way!

Hadassah grasped the opportunity afforded by the new status accorded Zionism and grew in membership and stature. We extended our activities to Jewish youth, adopting the Young Judaea Movement and in 1920 organizing Junior Hadassah. In 1940 Hadassah and the Zionist Organization of America (now the men's Zionist movement) founded the American Zionist Youth Commission setting up Zionist camps for young people and creating the Brandeis Youth Foundation, headed by Dr. Shlomo Bardin. The Brandeis Camp in the Poconos became the prototype for Zionist and Jewish camping in this country. Today the Brandeis Camp in Southern California is a potent force for Zionist and Jewish education.

Hadassah now conducts five Young Judaean camps and a leaders camp, Tel Yehudah. Tens of thousands of youngsters have benefited from the Young Judaean club structure, the camps and our Israel programs. Our graduates can be found in leadership roles across the country and many of them have opted for life in Israel. In 1967 we reorganized our youth work in response to the alienation of our time; we disbanded our partnership with the ZOA and Hashachar, the Dawn, composed of Young Judaea, Senior Judaea and Hamagshimim (ages 9-25) was founded under the sole auspices of Hadassah. A major aim of Hamagshimim is education and training for *aliya*, and we have sponsored Kibbutz Ketura, founded by Hashachar in the Arava.

The 30's and 40's saw the Nazi menace sweep Germany and Europe. When the Second World War came to a close, the full extent of the Holocaust became known—six million Jews had been slaughtered while the civilized world looked away. The agony of the Jewish world was compounded by British attempts to restrict immigration to Eretz Yisrael. Hadassah rose to the new emergency—we came of age as we took our place in the political struggle that culminated in the Proclamation of Independence of Israel on May 14, 1948. A new era began for world Jewry. At the close of World War II Hadassah was honored by our Government with a citation in token of appreciation for the sale of $200 million in American war bonds.

Since 1948 Hadassah has moved into new arenas of activity, always retaining its educational base. Positive problems have included careerism for women and the use of "woman power" in the United States; women's entry into executive positions in industry, banking and political life. Negative problems have included the rapid spread of assimilation and intermarriage, and alienation of our young people. We have sought to meet these urgent matters with new approaches and have set up a task force on our future. We have faced the reality of change and are adapting to it. The *Hadassah Magazine* has been a prime resource for reaching out to our membership, keeping them attuned to the events shaping our lives as Americans and as Jews. It reaches over a million readers in America and has a devoted following. We have moved from the concept of quiet study circles into the vast arena of American life with its social and economic problems. As one of the largest volunteer women's groups in this country we have learned to use our "woman power," to use our vote and voice, to express our thinking publicly, to exert our influence on congressmen and local legislators. We function as a non-governmental observer at the United Nations; we sent official delegations to the United Nations Decade of Women Conference in Copenhagen. We serve on school boards and in all aspects of community self-government.

As the largest Zionist organization in the United States, we have assumed major responsibility in the Conference of Presidents of Major American Jewish Organizations through the active representation of our president, Frieda Lewis. Our representatives are officers and members of the executive boards of the American Zionist Federation, of the National Community Relations Council and the American Jewish Congress, as well as of major Jewish and Zionist international organizations. Charlotte Jacobson represents us in the executive of the Jewish Agency. We are deeply concerned with the worsening situation of our brethren in Arab countries and in the Soviet Union and have brought the situation to the attention of our Government. We have set up a national chairmanship for Soviet Jewry to keep this vital issue constantly before our membership; Hadassah delegates have attended the two international conferences on Soviet Jewry held in Brussels in 1970 and 1979. A third conference is now scheduled for October 1982, and a full complement of Hadassah leaders is preparing to attend. In February 1971, when I was in Russia during the Leningrad trials, Esfira Motkova said, "Now is the duty of everyone to make noise, as much as we can." Hadassah took this lesson to heart—we make noise. All this is Zionism in action.

Our constitution, adopted in 1921, says that we are "dedicated to the ideals of Judaism, Zionism, American democracy, healing, teaching and medical research." Seventy years of raising the consciousness of the American Jewish woman, of establishing a sense of identity, has resulted. A wonderful concomitant has been our influence on our gentile friends and neighbors. Hadassah has brought a sense of Jewish peoplehood, of Am Yisrael, to almost half a million homes, widening horizons, enriching lives and training leaders for the American scene and Jewish community. We have been a unique instrument and active force in the constant and continuing struggle for positive, creative, ongoing Jewish life. This is indeed a year for celebration. ■

Alerting Americans to Soviet Jewish plight.

Training future Zionist leaders.

Hadassah's civic and communal programs produce effective citizens.

Greetings to our Hadassah Friends

*We are happy to work together with you, hand in hand, for Young Judea who are our future.*

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World Zionist Organisation

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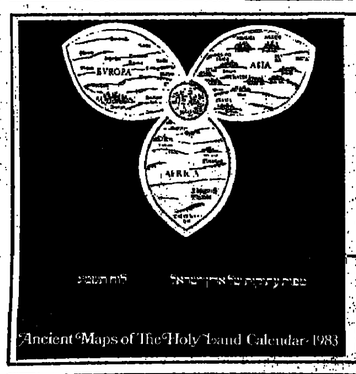


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Our best wishes to Hadassah, with whom we have worked closely over the years.
We are proud to have helped establish the School of Occupational Therapy, fund residency and post doctoral programs in clinical psychology and psychiatry, and assist in programs dealing with blood and neuro-muscular diseases.
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# Art at Hadassah

Jerusalem . . . Each year thousands of tourists who have no connection with Hadassah visit the two hospitals to see the art treasures, mainly the 12 stained-glass windows of Marc Chagall in the synagogue in Ein Karem, and the Jacques Lipchitz sculpture of *The Tree of Life* in front of the entrance to the Mount Scopus Hospital.

Chagall used his genius to depict in his windows the blessings of Jacob on his 12 sons, supplemented by the history of the 12 tribes. He donated the windows to Hadassah for the hospital synagogue.

When Marc Chagall visited Hadassah in 1977, at the age of 90, he found the synagogue crowded to capacity with tourists, listening in reverent silence as a guide gave his interpretations of what Chagall was after. The great artist studied the windows one by one. "Nit shlecht— not bad, not bad at all," he said with a smile. He was gratified to hear that people came in the thousands to see his creation.

Jacques Lipchitz wrote about his bronze statue, *The Tree of Life*, that it "depicts the history of the Jewish people and symbolizes the dynamism of our faith, the source of our dreams and spiritual aspirations." The base of the statue depicts Noah, with his ark. Above him towers Abraham, about to sacrifice Isaac, but being restrained by an angel. Higher up is Moses receiving the Ten Commandments. There is a burning bush — or perhaps the Holocaust — and above all is a phoenix, the symbol of the rebirth of the Jewish people. The whole statue forms a candelabra.

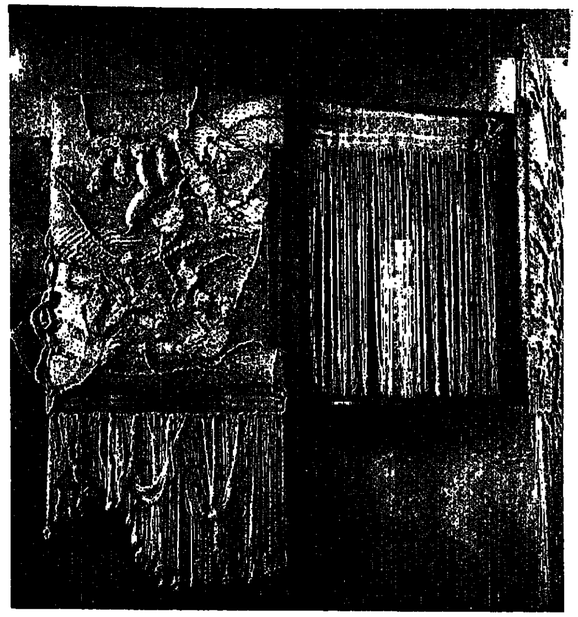
Thomas Hoving, the former director of the Metropolitan Museum of Art, said about the statue when it was dedicated in September, 1978: "Jacques Lipchitz, in all of his life, when confronted with an act of creativity, would ask two profound questions: 'For what am I born? For what did I come on this earth?' In our *Tree of Life* he posed and responded to these two intriguing questions not merely for himself, but for all of us, the greater host of humanity."

Those who have more time to spare will find many other art treasures in the two medical centers. There is the Chaim Gross *Mother and Child* statue on the lawn outside the Mother and Child Pavilion (on the cover of this supplement). Gross is a master at expressing in materials the qualities of harmony, grace and balance.

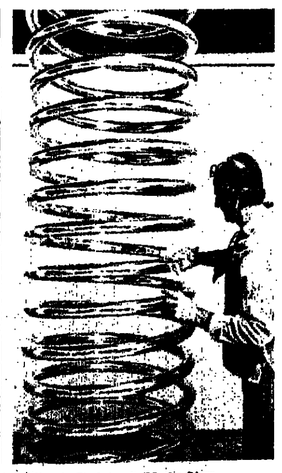
This week, during the convention, a remarkable example of "soft-sculpture" was dedicated in the Chagall Synagogue. It is a handwoven *parochet* and curtain for the ark, and a cover for the *bimah*. The work, by Israeli-American artist Aviva Green, was commissioned by Hadassah president Frieda S. Lewis, who especially wanted to give something of a spiritual nature to Hadassah. Mrs. Green, the daughter of a rabbi, worked on the project for over a year and at the loom for four months with weaver Ruth Chaet. The sculpture looks like a relief map of the Israeli landscape. She used all natural materials — mainly wool — with some silk and cotton. The letters embroidered on the *parochet* are done in handwrapped gold and copper thread; some of the woolen strands were dyed by the artist in tea and coffee; and the leather for the handgrips on the doors was sunbleached by her over a period of several weeks.

Calligraphy on the doors is a Talmudic quotation, "Know before whom you stand." Another statue, on the verandah of the John F. Kennedy Tourist and Information Center, is Aharon Bezalel's intriguing *Nursing Mother*. The Siegfried and Irma Ullmann Building, housing the Sharett Institute of Oncology, has modern art creations by famous Israeli artists on almost every floor. In the Mount Scopus Hospital, at the library, there is a remarkable example of kinetic art by Motke Blum.

Why, people ask, should a medical center house great art? There is a reason: Hadassah has always believed that beauty and tranquility contribute to the healing of the spirit that is as important to health as treatment of the body. □



(Above) "Parochet and Curtain for Ark" in Chagall Synagogue: Aviva Green. (Below) "Tree of Life": Jacques Lipchitz.



(Left) "Nursing Mother": Aharon Bezalel. (Right) "Kinetic Sculpture": Motke Blum.

# Test Your Jewish Quotient

The Jewish Education Department has prepared a Jewish Self-Appraisal and Enrichment Program with six units: Jewish History, Israel and the Middle East, Zionism, Major Jewish Values, Contemporary Jewish Life, and Functional Hebrew Vocabulary. Each unit consists of a test, to be self-administered. This is one of the tests:

**Match the following events and personalities:**

**A.**
1. David
2. Judah Maccabee
3. Solomon
4. Hillel
5. Judah the Patriarch

a. Do unto others what you would have others do unto you.
b. The Temple
c. The Mishnah
d. Bathsheba
e. Chanukah

**B.**
1. Louis Marshall
2. Jacob Schiff
3. Judah Magnes
4. Mordecai Kaplan
5. Henry Kissinger

a. Jewish Secretary of State
b. Noted Jewish philanthropist
c. Defender of Jewish rights and civil liberties
d. Founder of Reconstructionism
e. American rabbi and first president of Hebrew University

**C.**
1. Doctors' plot
2. Black years of Soviet Jews
3. Neshira problem
4. Anatoly Scharansky
5. Andrei Sakharov

a. Refusnik
b. Eclipse of Jewish culture
c. Russian Jewish physicist
d. Libel: Jews tried to assassinate Soviet officials
e. Russian Jewish emigrants settle in Diaspora

**D.**
1. American Council for Judaism
2. Union of American Hebrew Congregations
3. Central Conference of American Rabbis
4. United Synagogue
5. Rubbinical Council of America

a. Orthodox rabbinal body
b. Reform rubbinical body
c. Anti-Zionist organization
d. Lay Reform organization
e. Lay Conservative organization

**E.**
1. 1789 French Revolution
2. 1917 Soviet Revolution
3. 1776 American Revolution
4. 1956 Hungarian Revolution
5. Menachem Begin, *The Revolt*

a. Uprising of the Irgun
b. Jews believe it will end pogroms
c. Remaining Jews leave country
d. Jews were on both sides
e. Jews utilize opportunity to petition for equality

**F.**
1. *Wisdom of the Fathers*
2. *Guide for the Perplexed*
3. *Song of Songs*
4. *The Star of Redemption*
5. *The Fixer*

a. Major work of modern Jewish thought
b. Major work of Medieval Jewish philosophy
c. American Jewish fiction
d. Book of the Bible
e. Tractate of the Talmud

**ANSWERS TO MATCH-UPS**

Answer to F: e, b, d, a, c
Answer to C: d, b, e, a, c
Answer to E: e, b, d, c, a
Answer to B: c, b, e, d, a
Answer to D: c, d, b, e, a
Answer to A: d, e, b, a, c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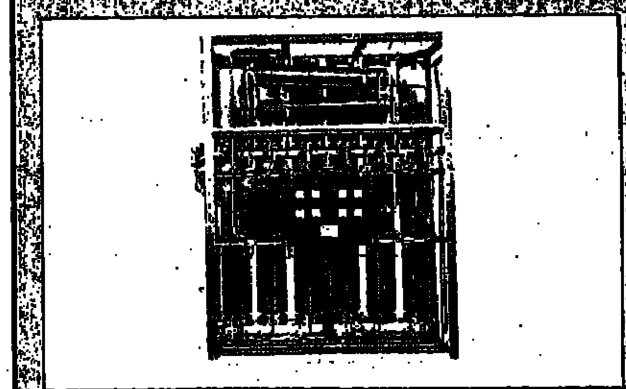

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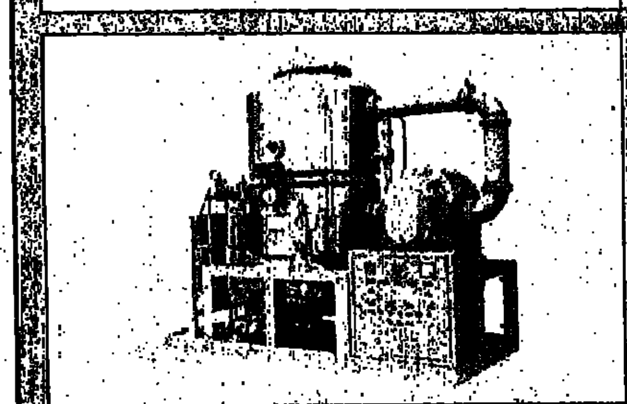

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# Convention Highlights

| | | |
|---|---|---|
| Wed., Aug. 25 | 7:40-8:00 P.M. | Ceremony at the Western Wall |
| | 8:30 P.M. | ● Opening Plenary at Binyanei Haooma<br>Greetings from Samuel W. Lewis, U.S. Ambassador to Israel<br>President's Annual Report, Frieda S. Lewis<br>Presentation of Henrietta Szold Award, Hadassah's highest honor, to President Yitzhak Navon<br>Israel Army Cantor's Choir |
| Thurs., Aug. 26 | All day | Convention delegates attend programs at Hadassah facilities and tour relevant sites and projects. |
| | 6:00 P.M. | Dedication of new Surgical Wing of operating theaters at the Hadassah-Hebrew University Medical Center, Ein Karem. |
| Fri., Aug. 27 | All day | Touring Jerusalem and environs. |
| Sat., Aug. 28 | | Optional walking tours of Jerusalem |
| | 8:45 P.M. | ● Human Rights Plenary at Binyanei Haooma<br>Speakers: Max Kampelman, U.S. Ambassador to the Conference on Security and Cooperation in Europe<br>Foreign Minister Yitzhak Shamir<br>Hillel Butman, former Soviet refusenik<br>Charlotte Jacobson, Chairman, American Section of the World Zionist Organization |
| Sun., Aug. 29 | 9:00-11:00 A.M. | Treasurer's Report and Business Meetings at Binyanei Haooma (for delegates only) |
| | Noon | Founders Luncheon, Jerusalem Hilton Hotel, Grand Ballroom |
| | 6:00 P.M. | ● Special Program at Yad Vashem |
| Mon., Aug. 30 | | All-day visits with Israel Defense Forces and inspection of Hadassah's JNF projects. |
| Tues., Aug. 31 | | Day tours continue |
| | 8:30 P.M. | ● Caesarea Amphitheater—Multimedia extravaganza, "Seven Decades of Hadassah in Israel," featuring Mike Burstyn, internationally famed stage and TV star. |
| Wed., Sept. 1 | 12:15 P.M. | ● Fashion Show at Binyanei Haooma —"Jerusalem of Gold Fashions" by students of Hadassah's Seligsberg-Brandeis High School. |
| | 8:15 P.M. | ● Closing Session<br>Prime Minister Menahem Begin, speaker<br>Mayor Teddy Kollek; "Farewell from Jerusalem"<br>Entertainment. |

● Tickets for starred events may be available. Call Hadassah Council in Israel, Tel. 02-231411, 231412, 231413.

ON THE MONEY:

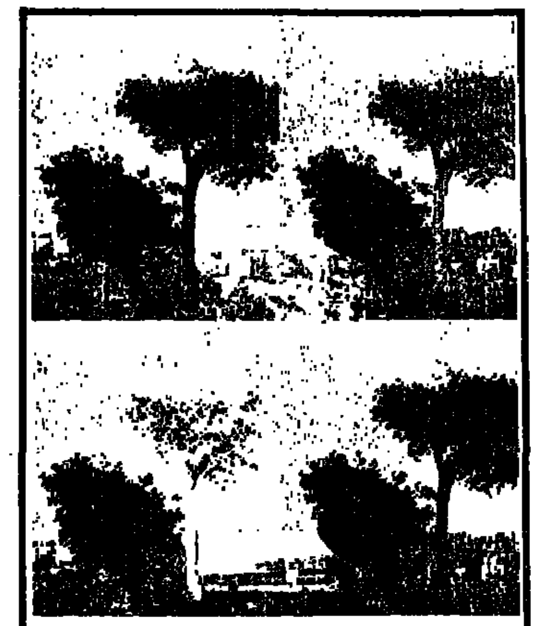
# Commemorating Hadassah In Currency and Postage

The Government of Israel has honored Hadassah and its founder, Henrietta Szold, on many occasions by issuing commemorative stamps, coins and currency.

Perhaps the most familiar currency item was the five-pound note featuring an etching of Henrietta Szold with the Hadassah-University Hospital, Mt. Scopus, in the background. This was issued after Mt. Scopus was returned to Israel in 1967 and continued in circulation for some years. It is now a collector's item.

In 1960, the Bank of Israel issued a Hanukka coin on the occasion of the centenary of Henrietta Szold's birth. One side presents a bird's eye view of the *Hadassah-Hebrew University Medical* Center at Ein Karem, and the other a "cloaked shepherdess enfolding a newborn lamb."

In 1975, the Government issued a medal commemorating the rededication of the Hadassah-University Hospital on Mt. Scopus.



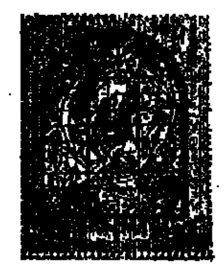
Seven Decades of Achievement
HADASSAH
68th National Convention
Jerusalem August 25-September 2, 1982

**STAMPS**

The Israel post office issued a beautiful series of 12 stamps in 1973 on the Chagall windows, depicting "The Tribes of Israel" in the synagogue of the Hadassah-Hebrew University Medical Center at Ein Karem. For the return to Mt. Scopus, an elegant stamp was issued in 1975.

This year, a 12-shekel stamp has been issued in conjunction with the Hadassah convention in Jerusalem, to commemorate the organization's 70th anniversary. The stamp has a star with the name Hadassah in Hebrew across the center. Featuring a pyramid of small figures depicting phases of Hadassah's work, it was created by Israeli artist Gidon Sagi, who won a nationwide competition for the design. A limited edition of first-day covers featuring the new Hadassah stamp will be available to Hadassah convention delegates and guests. Like past issues, these will become collectors' items and cherished mementos of this special convention experience. Order them from the hostesses on the Hadassah buses at the low price of $1 each. These stamps make thoughtful gifts and, when mounted, sets can be used as awards and gifts.

**POSTERS**

As a 70th anniversary tribute to Hadassah, Menashe Kadishman, whose paintings have been exhibited in major museums and galleries all over the world, has adapted one of his lithographs of Jerusalem to a special poster featuring both campuses of the Hadassah-Hebrew University Medical Center.

Mr. Kadishman's lithographs sell for $800 in a New York gallery. This limited edition, five-color print is being offered at a special convention price of $6, which includes a protective tube for carrying in your suitcase or mailing. There is also a signed edition of 100, printed on special folio paper, which will be available on a first-come basis, at $50 each. These can be ordered on the buses or purchased directly from the YAAL Gift Shops at both Hadassah Hospitals. ■